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Re-engagement

"WINS OVATION AT TOWN HALL"

—Headline

★ **"A VIOLINIST'S VIOLINIST AND A MUSICIAN'S MUSICIAN."** *—New York Times, March 16, 1946*

★ **"A TONE OF QUITE ASTONISHING BREADTH AND QUALITY."** *—Chicago Tribune, March 30, 1946*

★ **"A MASTER TECHNICIAN."** *—New York Sun, March 16, 1946*

★ **"OUT FRONT WITH THE MIGHTIES OF THE BOW."** *—Worcester Telegram, March 11, 1946*

★ **"TECHNICAL FLUENCY AND ARTISTIC DISTINCTION."** *—Boston Herald, March 12, 1946*

★ **"DEFINITELY A TOP-FLIGHT VIOLINIST."** *—Los Angeles Times, December 4, 1945*

★ **"MR. KAUFMAN'S VIOLIN WORK IN HIS DEBUT WITH THE CAPITAL'S SYMPHONY MERITS THE HIGHEST PRAISE."** *—El Universal, Mexico City, D. F., May 28, 1946*

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BIRTHDAY SERENADE.
Joseph Schuster dedicates a number to his son John on his second birthday, celebrated in January.

Reconversion . . . .

Future decades may look back to the Middle Forties as the Great American Famine Years—or at least as the Span of Shortages. And a great many of these have plagued—and contine to annoy—musicians. There is too little to go around of a great deal that makes living ideally smooth and comfortable. And yet . . . isn't the mere existence of so many demands for everything from motor cars to music teachers, artists to auditoriums, a sign of the new Renaissance that is upon us in America? Does it not indicate an era of almost unlimited expansion, in which the musician, as well as others will find new opportunities — perhaps the greatest he has ever enjoyed?

• • •

The war had a lot to do with the lack of facilities, and while it occasioned the greatest spurt of inventive ingenuity in decades, the marvellous new processes are not in general use as yet. Railroads have not widely installed their projected super-equipment, including double-decker coaches, and rare new types of car, including movie theatres on wheels. The Pullmans are back in circulation, but some of the rolling stock is antiquated. Thus, touring artists find many of their schedules trying, although the passenger airliners are now providing seats again for jump-offs to the farthest places. New motor cars—including those buses in which large companies may be transported—are still largely in the production stage, as of early 1947.

• • •

There is a lack of hands to perform services of every kind, and courtesy is rather spotty on the road—since many toilers gained a new independence in the war years. Strikes are common—and it remains to see how things will be ordered by the new Congress.

The hotels and restaurants are packed; getting a reservation for their touring artists is still often a headache for the booking managements. Music teachers find they have more pupils than they can handle. The music instrument industry, which went into defense during the conflict, is now slowly getting back to normal. But pianos are only beginning to "roll," and even "seconds" are still bringing fancy sums.

• • •

The shortage of housing is perhaps the thing that is disturbing most of the tonal population. There is a drastic lack of studios and living quarters, while at some colleges—glutted by the influx of former GI students and their new families—trailer and Quonset colonies have arisen. Concert hall schedules in New York and other large cities are so "tight" that the Musical Courier has devoted a special article to the situation (see page 11).

Such is 1947 in its earliest manifestations. The working out of such happy problems as an oversupply of engagements, audiences, pupils and so on should not be too arduous.

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IN THIS ISSUE

The Musical Parade	6
World Mourns Tragic Death of Grace Moore	7
Statistics Say, Music Is Leading U. S. Industry	8
New Concert Halls for a New Era	9
Booking: U. S. Versus Europe	10, 47
Does N. Y. Have an Auditorium Shortage?	11
Judson Tells of Factors That Make Career	12
Metropolitan Premieres The Warrior	13, 41
The Opera Goes Transcontinental	15
Then and Now: Marks Levine Reminisces	16, 57
Touring Is Speedy Today!—Some Pictures	17
Hurok Describes Some Trials of Touring	18
New York Concerts: Many Novelties	20, 61, 62, 63, 65
Radio, Television: News and Reviews	34, 35
The Dance in Story and Pictures	36, 37
Musical Letter from Paris	40
La Scala Reopens; Pizzetti Premiere	42
Musical Courier Film Music Contest Lauded	44
Hollywood—As I See It	44
London: Covent Garden Gives Purcell Masque	47
Silhouettes: Singer and Teacher Problems	49
Philadelphia: New Artists and Events	50
Street Scene Bows in Stirring Musical Version	52
Havana: Premieres under Kleiber	53
Edinburgh Announces Brilliant Festival Events	55
Chicago: Multiplicity of Musical Offerings	56, 58
Los Angeles and San Francisco News	59, 60
Cincinnati Has Exciting Music Year	64
Boston Premieres New Strauss Opus	66
Recent Publications	68, 69
Bernice Frost on Piano Teachers' Problems	69
Some New Issues Reviewed by Klemm	70

HIGH MILITARY AND VOCAL CIRCLES
were represented at this party, where General Eisenhower greets Lily Pons.

ON THE COVER

Bartlett and Robertson, the famous duo-piano team, were among the first to make duo-piano playing popular in this country.

The duo left by plane for Holland last month, via the Royal Dutch Airlines, to begin a four-months concert tour of Holland, Belgium and their native England.

The Robertsons' European trip follows a three-months sold-out tour of the United States and Canada which opened Oct. 15 in Middlebury, Vt. On Jan. 20 they played their closing concert at Jacksonville, Fla. The British piano team appeared in Town Hall on Nov. 22.

Following their engagements in England this spring, Bartlett and Robertson will return in June to start on a Latin-American two-months tour covering Mexico, Guatemala, Salvador, Costa Rica, Panama, Colombia, Venezuela, Trinidad, Puerto Rico, Jamaica, and Cuba. Their 1947-48 tour of the United States and Canada will open in October, 1947.

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February 1, 1947 Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

TONAL TATTLING.—President Truman is reported to have been "stirred" recently . . . not by the remarks of Republican Congress leaders, but by a concert of the Boston Symphony in Washington. . . . Musical weddings of the fortnight include that of Jascha Heifetz to Mrs. Frances Spiegelberg, of New York, in Beverly Hills, Calif., Jan. 6. . . .

Report hath it that a prominent European soprano will wed a diplomat and leave the "Met" at the end of this season. . . . Shostakovich, apparently not in the "dog house" as reported, awarded the Order of Lenin by Presidium of Supreme Soviet—as were the violinist David Oistrakh, the pianist Leo Oborin, the composers Vissarion Shebalin and Vladimir Sofronitsky. . . . Some switches in allegiance of artists to other managements are on the Spring agenda—of which you will read in due time. . . .

Eugene Conley, tenor, sang at a party given at Ellis Island for Italian seamen—and cherishes letters of appreciation from Luigi Nardi, Italian Consul General, and Mrs. James A. Walsh, vice-president of the Italian Welfare League. . . .

• • •

Super-choruses functioning again in London, recent example being 1000 voices heard in Messiah under auspices of the Henry Wood Concert Society, honoring the late conductor. . . . What happened to the projected revival of Shanghai Gesture on Broadway under auspices of a New York musical entrepreneur? . . . Norman Corwin, Bernard Rogers, authors of The Warrior, "Met" opera novelty, guests of honor at shindig given by ASCAP at Lotos Club, Jan. 10. . . . Herman Devries, retired music critic of the Chicago Herald-Tribune, and father of René Devries, Musical Courier's representative in that city and Associate Editor, feted on his 91st birthday, which fell on Christmas. . . .

Only person from the stage included among the "ten most glamorous women of 1946," picked by International Artists Committee, is lucky Mona Paulee, "Met" mezzo. . . . Theodore Bloomfield, young conductor and composer, to wed Audrey Kupperstein, of New York. . . . Back from London on a recent plane came Stanley Chapple, after three weeks' engagement with BBC, to lecture at music schools in N. Y. before again taking up baton, Jan. 21 in St. Louis. . . .

Seeems like open season for pilfering! For first time in Town Hall history a concert was given recently without programs, as they were "lifted" from a truck en route from printer's. . . . Also two oboes stolen from members of the Nat'l. Orchestral Ass'n., who left them, they reported to police, in a rehearsal room of Carnegie Hall. . . . Finding's keeping's, ain't it?

• • •

Lauri-Volpi *did* sing in Manon at the Rome Opera after all, despite spat with a soprano; thrifty tenor was threatened with a lawsuit if he abstained. . . . On the snappier side was a "Fin de Siècle" concert scheduled for Jan. 12 at the Norlyst Art Gallery in N. Y., featuring recordings from French music halls, posters of the Toulouse-Lautrec 'nineties school, and—servings of pernod. . . . New group, Theatre Ubu, founded by editors of View, surrealist mag., opened with a play The Key, by Ramon Sender, in the old Knickerbocker Music Hall, followed by what was described as a Bal Musette, with discreet glass-clinkings. Incidental music by Paul Bowles for the play couldn't be presented in time. . . .

Portrait of Emma Eames recently acquired by Opera Guild and hung in the Grand Tier Lounge of the "Met" was painted in 1904 by Julian Story, who was the husband of the American diva. She has been living quietly for some years on Sutton Place in New York. . . .

Goddard Lieberson, versatile vice-pres. of Columbia Recording Corp., who is a composer, too, had a first novel published by Doubleday & Co., with piquant title, Three for Bedroom C, written according to announcement "in off-hours between his considerable duties of engaging artists for Columbia Masterworks and selecting the works they are to record."

• • •

SIR WILLIAM GILBERT ARRIVES IN PARADISE

I am just the least bit daunted
For to find myself transplanted
To sojourn upon this higher heavenly sphere;
But I am energetic
And quite peripatetic;
So I'm sure I can be somewhat useful here!

This is heaven, Arthur, heaven!
I would stake my life upon it!
I know, because each lady
Wears a halo for a bonnet;
And all the beaming gentlemen
Tip theirs instead of hats
And wear long feather ulsters
Instead of silk cravats.
They haven't any hats! No, they haven't any hats!
The fact is clear, I must adhere:
They haven't any hats!

You take that golden lyre,
And I'll dip my pen in fire,
And we'll dash a bit of fancy as of yore.
We can use the heavenly choir
(Though they should sing something higher!)
And maybe Gabriel could practice up the score.
We can use the heavenly choir;
It may raise our nonsense higher,
And Gabriel can practice up the score.

Yes, here we are in heaven
(And the very nicest heaven
That ever mortal man could hope to see!)
I like the golden paving stones;
I like the jasper houses;
And I think I'll have ambrosia with my tea!

JANE W. STEDMAN.

• • •

Those misprints have us fairly itching—or is it scratching? Latest is "Of a Maria," accredited by printer to Pietro Yon in a Dayton, O., program. . . . Casals on 70th birthday made honorary citizen of Beziers, France. . . . Supreme Court is going to ponder the vexed question whether dance band leaders or owners of ballrooms where they play must pay the Federal Social Security taxes of the musicians. Canny AFM has been putting into all contracts that the owners are liable for same. . . . Music lovers are breathlessly awaiting forthcoming celluloid epic about the Schumanns—Robert, not William—with Katherine Hepburn as the dynamic Clara . . . probably saying of a Brahms Concerto, "Ah'm tebbly keen about it . . . Ah relly am. . . ."

MR. and MRS. SHURA CHERKASSKY
with China's three juvenile "good will ambassadors" who are making a tour of this country. The children, whose surname is Vlachos-Wei, (George, composer, 8; Madeleine, 10, and Sophie, 12) came backstage to congratulate Mr. Cherkassky after his piano recital at Carnegie Hall on Jan. 17. (Photo by Alex Siodmak.)

The New York City Center of Music and Drama, now publishing its own little mag., is choosing its cover pix for the next six months from the permanent collection of the Museum of Modern Art. . . .

Douglas Ritchie, BBC broadcaster, who arrived in this country in December to head the Radio and Press Section of the British Information Service, is former music critic, who broadcast widely to the then occupied countries during the war as "Col. Britton" and developed the musical V-for-Victory campaign, using quote from Beethoven Fifth. . . .

Ten artists selected for series of statuettes by Ethel McLeam, sculptress, of Fine Arts Dept., Yale Univ., are Toscanini, Traubel, Melchior, Kapell, Efrem Kurtz, Maynor, Wallenstein, Peerce, Leinsdorf, and "Pat" Travers. . . . Olin Downes signed with Allen, Towne & Heath to do "a definitive biography of Chopin. . . ."

Speakers at recent Juilliard School conference on how to provide more music for small communities, sponsored by Alumni Ass'n. of that institution, included Douglas Moore, Olga Samaroff-Stokowski, Howard Hanson, Robert Shaw and Horace Grenall, after which a committee was formed under head of Herbert Sorkin, to carry on the good work. . . .

Recent demise of Modern Music, quarterly on the contemporary composer and his pr uctions, after nearly quarter century of aggressive existence, under editor Minna Lederman, mourned by large following.

• • •

The Musicians' Emergency Fund *per* Miss Frances Cohen, writes in gentle dudgeon that the Bohemians' 40th anniversary dinner and concert at the Waldorf was for its own musicians' fund and not theirs. . . . Apparently not quite so much of an emergency. . . .

• • •

Latest report is the barbers' union is looking into that matter of unprofessional shearing of Samson in The Warrior at the "Met." They say it isn't official unless one of those white-garbed gal finger-filers is sitting in the window.

• • •

Re. the Mendelssohn Violin Concerto, deathless this year as ever, the program notes of the Cincinnati Symphony quote an "eminent violinist" as saying: "It is retired after every season—and revived at the beginning of the next."

The same erudite compendium carries an advertisement about a composer-conductor, who "began to improvise spontaneously at the age of four." Still . . . it would have been much harder if he had done it after mastering a book on harmony.

• • •

During the filming of Humoresque, John Garfield was warned not to bite the hand that plays for him. Isaac Stern, violinist, not only furnished all of the fiddle playing heard in the picture, but provided Garfield with an inimitable bowing arm and a set of five nimble fingers. Superimposition shots turned the trick. . . .

• • •

Pittsburgh being highly substantial city, program of its Symphony Orchestra devotes center spread recently to adv. by Mellon Nat'l. Bank and Trust Company. About gross lucre? Not a bit of it. Fine writing—in fact, wills.

"Beethoven," says the imaginative writer, "living in disturbed times, recognized the importance of indicating his wishes clearly—leaving nothing to chance." This must have been the reason why Ludwig was wont to pound with his fists and rail at various landlords and ladies—also to move rather frequently. (No trouble about these things today!)

MUSIC WORLD MOURNS TRAGIC DEATH OF GRACE MOORE IN COPENHAGEN AIRPLANE CRASH

GRACE MOORE ON HER LAST VISIT TO EUROPE

arriving at Eschborn Airfield in Germany to sing for U. S. Occupation Forces, is escorted from an ATC plane by (l. to r.) Lt. Graham H. Moore, station manager for AFN; Maj. Robert Stubbs; and Maj. Gen. A. R. Bolling, Theatre Chief of Special Services.

Tragedy struck swiftly and took the lives of 22 persons, among them Grace Moore, Metropolitan Opera soprano, when a Dakota plane of the KLM Dutch Airline plummeted to the ground and caught fire soon after leaving the Copenhagen airport enroute to Sweden on Jan. 26.

Miss Moore had given her final concert of several in Copenhagen the previous night, drawing a large audience to the city's largest hall. Among the passengers, all of whom perished, were Prince Gustaf Adolf, oldest son of Sweden's Crown Prince; Gerda Neumann, Danish actress and singer, who had been invited by Miss Moore to join her on a flight to Stockholm; the latter's husband, Jens Dennow, impresario; Jean Loup Peltier, young French pianist, accompanist for Miss Moore; Roland Fernand Malbec, her French impersario; Hans Denning Thomsen, a partner with Mr. Dennow in arranging the soprano's tour.

Miss Moore made a number of visits to Europe recently and sang for military personnel and civilians. She is survived by her husband, Valentine Parera, former motion picture actor, who received the news of her death in Cannes, France, where he was recuperating from an illness; her mother, Mrs. Richard L. Moore, of Chattanooga, Tenn., and three brothers and a sister.

Rise to Fame

One of the most glamorous careers in recent opera, concert and film annals was closed with Miss Moore's tragic death. She had risen to be an internationally known figure from a childhood beginning as a choir singer in the South. Born in Jellico, Tenn., 45 years ago, she early heard Mary Garden sing in Nashville and ambition awoke. She was attending the Ward-Belmont School in the Tennessee city, and begged her parents to permit her to study music at the Wilson-Greene School in Washington. In the capital she sang with Giovanni Martinelli in her concert debut in 1918.

Miss Moore went to New York against the wishes of her parents, who did not favor a career in music, and after singing for a short time in a Greenwich Village cafe, secured several parts in musical shows which led to being featured in the Music Box Revue in 1924 and 1925. She asked for a Metropolitan Opera audition, was told she was not ready vocally, but is said to have wagered she would join the company in two years. She sailed for Europe in 1926, where she studied with Richard Bathrelmy for 18 months. Gatti-Casazza heard her sing in Milan, and though he advised further study gave her a contract. She made her debut as Mimi, Feb. 7, 1928, with a considerable success, in a performance attended by a trainload of admirers from Tennessee.

A Versatile Singer

Miss Moore sang with the Metropolitan for three years, being heard also as Juliet, Marguerite, Micaela and Manon. After two seasons there, she appeared at the Paris Opéra and Opéra-Comique, at Cannes and Monte Carlo. She made a successful concert tour in the U. S., the first of many. In 1930 she acted in her first motion picture, A Lady's Morals, based on the career of Jenny Lind, for MGM, and the next year made another film, The New Moon, with Lawrence Tibbett. In 1931 she married Valentine Parera in Cannes.

In 1932 she again appeared on the musical comedy stage in the lead of The Du Barry in New York. She toured in concert and appeared on the West Coast as Nedda, then returned to the films, making One Night of Love, one of her biggest successes in this field. This won for her the gold medal of the Society of Arts and Sciences, and the Mayor of Nashville proclaimed a Grace Moore week for the showing of her picture and a personal appearance.

Miss Moore sang in solo concerts and toured in the Metropolitan Opera Quartet with Rose Bampton (then a contralto), Edward Johnson and Richard Bonelli. In 1935 she made another film, Love Me Forever, for Columbia. In that year she appeared with senational success as Mimi at Covent Garden and gave a command peerformance for Queen Mary. In March, 1946, she sang again at the Metropolitan, where in later years she added to her roles those of Tosca and Louise, studying the latter in Paris with the composer Charpentier before World War II. King Christian of Denmark conferred on her the order of Ingenio et Arti during European tour in 1936. She appeared in a musical film, The King Steps Out, and made another picture for Columbia, I'll Take Romance. In April, 1937, Miss Moore was made a Colonel on the statff of the Governor of Tennessee.

She toured Europe repeatedly for the USO-Camp Shows, and left for her last visit to Europe last July. She was planning a world tour, after which she was to have returned to America for further appearances here.

At Riverside Church, New York, a ceremony was held on Jan. 30, at which the Rev. Dr. Harry Emerson Fosdick spoke, and Dorothy Kirsten, soprano, Lawrence Tibbett, baritone, and the choir sang. In Washington the House of Representatives heard eulogies of the singer by Representative Albert A. Gore, of Tennessee, and Representative John D. Lodge, of Connecticut.

Seebach Appointed Secretary Of Metropolitan Opera

Appointment of Julius F. Seebach, Jr., as Administrative Secretary of the Metropolitan Opera Association was announced on Jan. 15 by Edward Johnson, General Manager. Mr. Seebach, in order to take over his new duties at once, has resigned as Vice-President of WOR in charge of program operations.

He will assume some of the duties performed in the past by Edward Ziegler, Assistant General Manager, who has been ill for the last two years, and of Eric Clarke, Administrative Secretary, now with the occupation forces in Germany.

Mr. Seebach was born in Maytown, Pa., and graduated from Bucknell University. In 1923 he came to New York to study singing with Frank La Forge, and subsequently entered the radio field, serving first with WOR from 1925 to 1928. He then became associated with the Columbia Broadcasting System until 1935, when he returned to WOR.

Anglo-American Concert Artists, Inc. Launched by Schulhof

As a result of his recent trip to Europe, Andrew Schulhof has just formed Anglo-American Concert Artists, Inc., an organization which will, in collaboration with its London office, present American artists in Great Britain and on the Continent, utilizing Schulhof's connections in Europe. For this purpose an expanded artist list is in the process of formation for presentation abroad.

Andrew Schulhof is manager of the new organization. Edward P. Genn and D. Morris Levy manage the London headquarters for Great Britain and the Continent.

Petrillo Lea Act Case Goes To Supreme Court

WASHINGTON, D. C.—The United States Department of Justice on Jan. 27 asked the Supreme Court to reverse a ruling made in a Federal District Court in Chicago that the Lea Act was unconstitutional. The brief was filed by Acting Solicitor General George T. Washington, and urged an immediate review of the decision by Judge Walter J. LaBuy, of the Chicago District Court. It was under this ruling that James C. Petrillo, president of the American Federation of Musicians, and his AFL union were cleared of a complaint of having called a strike at a Chicago radio station because their demand that an additional number of musicians must be employed had not been met.

Chicago U. S. Opera Co. Season Hits Snag

As Musical Courier went to press, the projected season of the United States Opera Company, scheduled to open at the Chicago Civic Opera House, which had been previously once postponed, was reported stalemated. AGMA demanded 2 weeks' chorus guaranty.

Kindler Forces Seek $175,000

WASHINGTON, D. C.—The National Symphony Orchestra Association is holding its 17th annual Sustaining Fund Campaign, Jan. 28 through Feb. 27. Goal of the campaign is $175,000 to maintain the orchestra during 1947-48.

Britten at Work on New Opera

Benjamin Britten is composing a third opera, a comic work based on de Maupassant's story, Le Rosier de Madame Husson. It is scored for 13 singers and an orchestra of 12. The premiere is planned for London in July.

More Booking Features Will Appear on Feb. 15

Owing to space exigencies, a number of further booking features will appear in the Feb. 15 issue of Musical Courier.

Rodzinski Resigns Philharmonic

As Musical Courier went to press, news was received that Artur Rodzinski had resigned the N. Y. Philharmonic conductorship effective Oct 1. The board meets Feb. 4 to act on it.

FLAGSTAD TO OPEN U.S. TOUR NEXT MARCH

Singer Bringing "Testimonial of Patriotism"

KIRSTEN FLAGSTAD

Kirsten Flagstad, Norwegian soprano, will return to the United States in March for the combined purpose of seeing her daughter and making a concert tour.

This announcement was made by her American manager, George Engles, president of Consolidated Concerts Corporation. Mr. Engles directed all of her previous tours here. He said the singer plans to sail from Europe on the S.S. America, March 7. Her engagements will begin shortly after her arrival and continue through April. She will again tour this country next season.

Before leaving Norway last December, Mme. Flagstad was presented with a testimonial of wartime patriotism by the Chief Justice of the Norwegian Supreme Court, Emil Stang. The document reads: "It is hereby testified that Kirsten Flagstad during the entire period of the last war has shown a steadfast patriotic attitude."

At present the soprano is filling engagements abroad. These include orchestral appearances in London and Paris and four performances of Tristan and Isolde at La Scala in Milan.

Between the time of her departure from the United States in April, 1941 and the close of the war, Mme. Flagstad sang in public only four times—twice in Switzerland and twice in Sweden.

Her daughter, Else, is married to an American, Arthur Dusenberry, of Bozeman, Montana. He served as a Lieutenant in the Army Air Forces during the war and received several decorations. Mrs. Dusenberry recently gave birth to a son, the singer's only grandchild.

Mme. Flagstad recently gave a recital in Paris assisted by the Orchestra of the Conservatoire, and was cordially received by the audience.

Spalding Honored at Town Hall Club

A dinner in honor of Albert Spalding was given by the Town Hall Club, on Sunday, Jan. 27. Guests of honor included Walter Damrosch, Ernest Hutcheson, C. D. Jackson, Olga Samaroff-Stokowski, Edward Johnson, Adolph Berle, Sigmund Spaeth and others. John Erskine was toastmaster. James de la Fuente, violinist and Andre Benoist, pianist, played Spalding's composition, Etchings. Harold Hendee is president of the Town Hall Club; Walter F. Grueninger is chairman of the music committee.

Stravinsky Signs with Boosey

The exclusive publishing rights to Igor Stravinsky's compositions for the next five years have been acquired by Boosey & Hawkes. The firm plans to bring out first his new Concerto for String Orchestra, which was commissioned by the Basle String Orchestra in Switzerland.

Tito Schipa at West Point

Tito Schipa, the famous tenor, will appear in a special gala concert at the Military Academy in West Point, N. Y., on Feb. 16.

STATISTICS SAY...

Music Is One of Nation's TOP-DRAWING Attractions

Pessimistic intellectuals here and abroad have been wont to moan over America's lack of "culture," pointing out as evidence the smallness of attendance in concert halls and opera houses as opposed to that in stadiums and ball parks.

Comes now statistics drawn up by VARIETY for a year's attendance:

Serious Music Events (opera, concert) 29,466,000
The National League for Professional Baseball Clubs gives the 1946 attendance for the National and American Leagues at between 19,000,000 and 20,000,000.

Neither figure counts radio audiences. Break-down for music is:

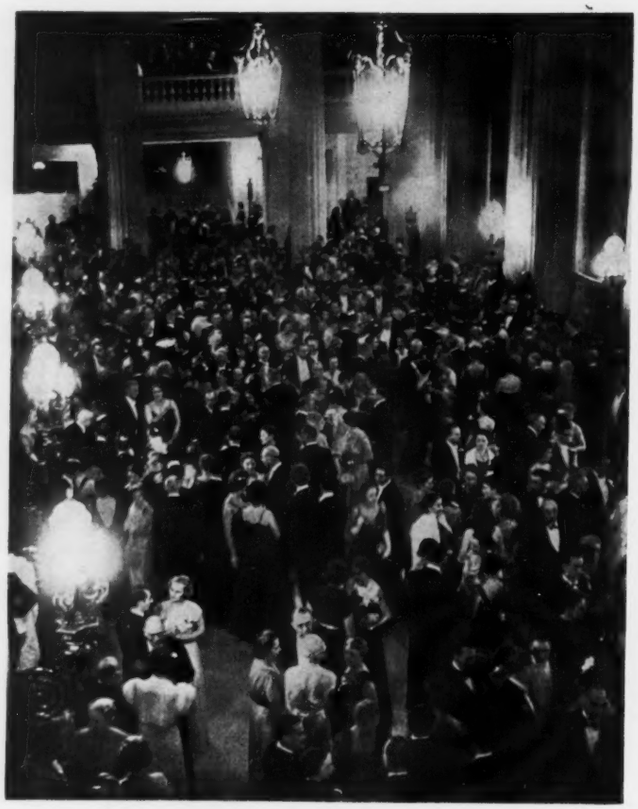
Major Symphony Orchestras . **4,785,000**
28 orchestras with budgets of over $100,000. Attendance figure from Annual Report of Symphony Managers.

Smaller Symphony Orchestras . **2,039,000**
100 professional orchestras and 300 college and community orchestras. Attendance from Billboard Music Year Book, for 100 prof. orch. 1,439,000. Estimated 600,000 attendance for other 300 orchestras.

Summer Orchestra Series . . **2,883,000**
16 major series, including N. Y. Stadium, Boston Pops, Esplanade, Berkshire Festival, Dell, Bowl, Grant Park, Ravinia, New Orleans and Cleveland Pops, Carnegie Pops, D. C. Watergate, Milwaukee Park (*Not* including any summer operetta series such as St. Louis, Dallas, etc.). Figures from Billboard and other sources.

Major Opera Companies **2,000,000**
12 companies employing "name" singers, including Metropolitan, San Francisco Opera, Chicago Opera and their tours, and companies in New Orleans, Boston, Hartford, N. Y. City Center, Cincinnati Zoo, Philadelphia (LaScala). Figures: My estimate based on number of performances and auditorium capacities.

Smaller Opera Companies . . . **289,000**
62 companies, professional and semi-professional. My estimate as above.



THRONG IN THE LOBBY AT SAN FRANCISCO OPERA INTERMISSION
This organization annually has extended its itinerary until it appeared this year for a longer period than formerly in Los Angeles, and visited a number of other cities on the Pacific Coast.

Recitals (Course and Single Events Presented by Impresarios, Schools, Colleges, Etc.) **11,500,000**

Organized Audience Movement **4,000,000**
Includes Civic and Community.

Special Recitals (Debuts, Etc.) in Major Cities **720,000**
Includes N. Y. Carnegie and Town Hall Concerts presented by artists, ditto for Los Angeles, Boston, Chicago, etc.

Ballet "Runs" **1,000,000**
Ballet season in principal cities—New York, Chicago, Los Angeles, San Francisco. Two companies always. (Ballet attendance when on concert courses figured under "recitals" above.)

Small Dance Groups in Special Cities **250,000**
Attendance at special dance programs in New York and other principal cities. (Concert course attendance figured under "recitals" above.)

Schools and Music Clubs—Professional Concerts
Attendance at these concerts cannot be accurately estimated, but must run into the millions.

Total "Live" Attendance 29,466,000

What Figures Mean

Reports of our own from the field for this season and the coming one indicate that biggest increases are in sale of season tickets. Single sales, while generally good, reflected in some cases the effects of strikes with resultant dim-outs, transportation breakdown and other adverse conditions. One of the brightest spots in the 1947 horoscope is the prosperity of the colleges and universities, based on the ample government funds from GI attendance; many of these colleges have expanded their concert courses, and some have "double-headers"—that is, each concert is given twice to accommodate greatly increased attendance.

The year just past was, of course one of expanded demand on the part of the public in almost every field, and, in the case of tangible commodities, such as cars, radios and electrical equipment, once the initial need has been met, the market may fall off for a while. However, fortunately for musicians, music is not like that. The demand, once established, is never surfeited—people whose taste for concert and opera has been aroused go more and more often.

League of Composers Honors Koussevitzky

In honor of Serge Koussevitzky and the fifth anniversary of the Koussevitzky Music Foundation, the League of Composers gave a concert at the Museum of Modern Art on Jan. 12. Participants were the Walden String Quartet, playing quartets by William Bergsma and Robert Palmer, and Benar Heifetz, cellist, with Erich Itor Kahn at the piano in compositions for cello and piano by Alexei Haieff (Eclogue) and Lukas Foss (Capriccio). All the works had been commissioned by the Koussevitzky Foundation.

Impressive as were the performances, the highlight of the evening was a speech of Dr. Koussevitzky, which described the central position the composer has in art, being "the life-giving oxygen without which music can not exist." The composer was given sound advice by the notable promoter of contemporary American music. Koussevitzky warned of the danger of mechanization and the supremacy of technic in music. "The supreme goal of the composer," he said, "is to conquer time, to be in the past, in the present and the future, to convey the infinity of thought, emotion and the ideal symbolizing eternity."

With many composers present, among them Igor Stravinsky, the evening was of significance for the spirit which it embodied, rather than for the definite contribution made by any of the works performed. H. W. L.

Menuhin Conducts

DALLAS, TEX.—Yehudi Menuhin conducted the Dallas Symphony on Jan. 16 in the seventh of its 13 weekly broadcasts. Menuhin, coached in podium technique by Antal Dorati, musical director of the Dallas orchestra, has taken up conducting only for the experience and has no intention of making it his career. He first conducted the same orchestra on April 6 before an invited audience.

Two world premieres are scheduled for the orchestra—Feb. 1, under Dorati, Paul Hindemith's Sinfonia Serena, written on $1,000 commission by the orchestra; and, Feb. 16, Morton Gould's third and latest symphony, with the composer conducting.

Naumburg Foundation Extends Age Limits for Veterans

The Walter W. Naumburg Foundation announces that for returning veterans the age limit of 30 is to be extended to cover the number of years spent in the armed services. Application blanks are obtainable at the Foundation office, 130 West 56th Street, New York 19, N. Y. All applications must be sent in on or before Feb. 28, 1947.

Franco Suite Heard in Holland

Johan Franco's Suite for String Orchestra was performed by the Hilversum Radio Holland Orchestra under Anton Krelage this fall. On Jan. 10 Mr. Franco played some of his own compositions, including his Theme and Variations for Piano at the Henry Hadley Studio. A vocal quartet, Marching Song, written by Mr. Franco for Jane Snow, will be performed by that artist and a vocal ensemble over the Albuquerque, N. M., radio station. At the request of Alexandre Peloquin, choir leader and organist in Woonsocket, R. I., Mr. Franco has composed a Gloria for a cappella mixed chorus which the former will perform in the near future.

Tauber in Latin-America

Richard Tauber is now on his first concert tour of Central America and South America. He will sing in Colombia, Ecuador, Venezuela, Puerto Rico, the Dominican Republic, Cuba and Jamaica. He returns to New York in mid-March and gives his fourth and last recital of the season in Carnegie Hall, March 30, the eve of his departure for Europe.

The tenor will return to the United States next January to make a cross-country tour under the direction of F. C. Coppicus and F. C. Schang of Columbia Concerts. He will go to Australia in May, 1948.

Bichurin Arranges Exchange of Artists

M. Bichurin, former manager of the Czech Philharmonic Orchestra, now residing in this country is working on an exchange program in order to introduce prominent Czech artists to this country and young American artists to Czechoslovakia. Mr. Bichurin is at present the personal representative of Rudolf Firkusny and Valentina Vishnevska, in this country, and for Franz Allers and Sidor Belarsky in Latin America and Europe.

Lotos Club Celebrates

The last annual Yuletide Festival to be held at the present New York Lotos Club, prior to their moving into new quarters in the spring, took place on Jan. 8, when a reception and dinner was attended by members and their guests. During the evening a musical program arranged by William Thorner, Chairman of the Entertainment Committee, presented Ish-Ti-Opi, baritone; Bona Bradford, contralto; the English commedienne, Anna Russell, and Salvatore Baccaloni, basso of the Metropolitan Opera. Piano accompanists for the artists were Lucile Anderson and Christine Johnson.

A feature of the evening was the singing of carols by twelve boy choristers, presented through the courtesy of Monsignor Lawrence H. Brocken.

NEW CONCERT *for* NEW HALLS A NEW ERA

By MARY L. STOLTZFUS

Architects, touring musicians and others who travel in the interests of music tell us there is a boom in auditoriums all over the country—or will be as soon as building materials are available. Many of the new projects will be erected as World War II memorials. And what better suggestion could be made for a permanent memorial, dedicated to the entertainment and education of every citizen?

Artists and managers are, of course, dancing in the streets over this new trend, after years of making do with the inadequacies of the old High School or Masonic Hall. Along with expressing joy, though, some have voiced earnest pleas that, besides beauty of line, the new tonal temples will consider practical aspects, such as proper location, seating capacity, lighting and other features conspicuously absent from many—although, of course, by no means all—present halls.

Re. Size and Location

In the first place, location—accessibility should be considered even before the beauty of the view; people won't come en masse if they have to climb or drive straight up a cliff, particularly in icy weather. Also when they get there they like to be able to get away again. One of the most ambitious auditoriums in the East, built to service an entire county, failed in its purpose partly because its approaches formed a traffic bottleneck, coming or going.

As for size, the pleaders have gotten *that* practically down to logarithms, all worked out through actual experience (sad and otherwise). The ratio and proportion is as follows:

Pop. of City	*Capacity of Auditorium*
50,000	1,000 to 1,500
100,000	1,750 to 2,000
500,000	2,000 to 3,000

Planning the Interior

Coming to interiors, planning committees and architects are earnestly requested to bear in mind that the building is for human beings, it's not just a beautiful monument. Chief classes of human beings whose comfort is to be considered are (a) audiences and (b) artists. Contributions to their greater happiness and efficiency as applauders and performers are catalogued:

For Audiences:

Foyers

No bottleneck entrances here either, please. Box office situated out of the way of arriving crowd. Room to go out and smoke in intermissions.

Seats

Comfortable, but not so cushioned it takes a derrick to hoist the occupant out. Space between the rows so that latecomers do not tread on toes.

Angle of floor

Tilted so that the back rows can see.

Balconies

There should be only one. Second balconies went out with Model T's.

For Artists:

Dressing rooms

Please include these in the blueprints. Strange as it may seem, some large and beautiful auditoriums have no dressing rooms or even a reasonable facsimile.

Lighting

Provide spotlight efficiently operated and a good lighting system on both sides of the footlights.

Stage

Height, depth and size should be carefully worked out. Audiences should not have to rest on the backs of their necks to see the stage, nor should it be so deep that performers disappear into the murk if they go toward the back.

Don't over-drape stage and auditorium (this deadens sound).

Don't polish the floor on the stage. One of New York's major halls for years had a floor of glassy smoothness, and great was the peril of arriving at the piano like a ball player sliding home. A woman's No changed this when Angna Enters refused to dance on it until it was less like a skating rink. And it never was re-polished.

Acoustics

A highly important factor, where expert technical advice is essential.

Public address system

Have one. It isn't necessary for musical performances, but weak-voiced orators can get their messages across with its aid. And who knows? You may have a national radio hookup from your town some time.

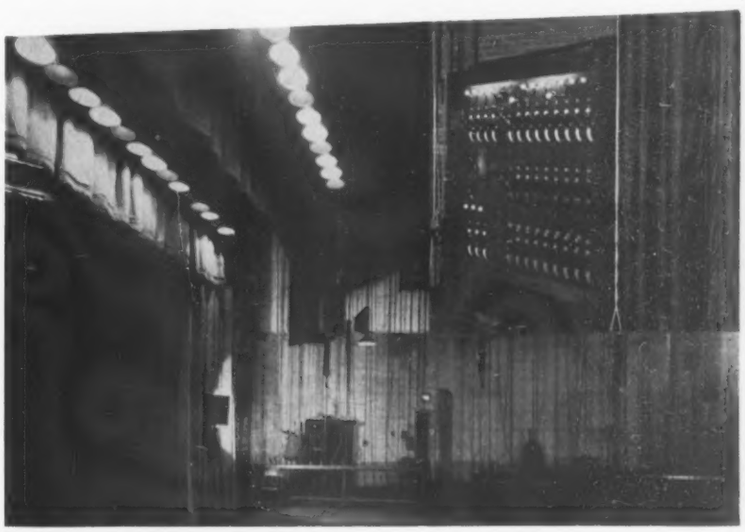
Turning on the Heat

Important to artists, audiences, stagehands, electricians, managers hovering in the wings—in fact, to every soul in the building—is Heat. An auditorium should be neither a refrigerator nor an orchid house. An even temperature should prevail, backstage and out front—with a bad heating system one section may be comfortable and another too hot or too cold. Too high or too low temperatures are especially bad in the case of singers, who may contract laryngitis on the spot; this not only probably impairs the present concert, but certainly will affect the next one—and your town might be the "next one." It pays, as every householder knows, to have the heating system right from the start, otherwise it is never reliable.

All this, of course, has nothing to do with the architectural style of a building, whether modern, Renaissance, Grecian temple or some other type. The suggestions, however, represent the practical which must go with the esthetic if happiest results are to be achieved. Audiences come back to an auditorium where they have been comfortable as well as entertained, and artists can more easily give of their best in such an environment.

INTERIOR.
Lebanon, Pa. Note attractive backdrops. Indirect overhead lighting avoids glare on audience. Rug in aisle reduces noise. This is 1,400 capacity. (Photo by Gantz.)

FOYER
of auditorium in Grove City, Pa. Note ample space from entrance of building to entrance to concert hall.



BACKSTAGE. →
Charleston, W. Va. Efficient lighting arrangements. Overhead flies. Plenty of space for manipulation. Flood lamp and adequate number of ropes. This also shows correct depth of stage. (Inset) Light switch and panel. This is particularly good because it makes available any degree of lighting from any spot in the house.

BOOKING - - - - - U. S. vs. EUROPE

By DR. HENRY W. LEVINGER

The family council had decided that Gretel was a genius. They agreed that she had a lovely voice and was predestined to be a second Frieda Hempel. Such grace, such pose, and *ach,* what an appearance! The question now was only how to get the girl started. She was 18 years old, had studied for six years with renowned teachers, was able to sight-read any kind of music and was brilliant with her coloraturas, touching in emotional lieder and very familiar with musical history and theory. An all around musician.

What she needed now was experience, concerts to sing in, and preferably opera too—because there were more than 100 state or municipally-supported theatres presenting opera in Germany, also counting Austria, which freely interchanged artists with the great neighbor nation. On the advice of Uncle Karl, the family took a train to Berlin, the seat of the most famous managerial outfits, and with anticipation and a certain trembling, Mama, Papa and Gretel found themselves one day in the office of the firm of Otto Magnus in the Dortheenstrasse, Berlin C.2.

Bearding the Lion

Mr. M. was a friendly soul, familiar with all the fears and anguish which are the lot of a young artist. After looking at the girl he decided to give her a chance.

An audition was arranged, the girl sang and pleased his critical ear.

"All right," he said, "I think you have what makes an artist. Let us plan now on a career. I would advise you to start at one of our smaller theatres where you can get the necessary routine. I shall write my friend, the director of the theatre in Schneidemuehl and see whether he has a vacancy. There is a dramatic soprano and also a coloratura singer, but I think he could use you for smaller parts and soubrette roles. The year after that, we will try the bigger theatre in Stettin, after this the State Theatre in Weimar, and maybe, one day you'll be on the roster of one of our leading opera houses. Good luck to you, and you'll hear from us in a few weeks.

"The girl and the parents left in a daze. The career of Gretel seemed to have started on the right foot, and so the family retired to the famous Kranzler Caffeehouse, corner Unter den Linden and Friedrichstrasse, for a snack and a discussion of their good fortune.

Fate Knocks

Two weeks later Miss Gretel Schulz received a letter from the Magnus office telling her that the director in Schneidemuehl would like to have her audition for him and on a certain date would be in Berlin to make her acquaintance.

The event having taken place and having been a success, Miss Schulz received a contract which assured her 250 marks monthly (about $62.50 at par) for the eight months' season, from which were to be paid the commission to the management (50% by the artist and 50% by the management of the theatre). As to concerts Mr. Magnus wrote to the Music Societies all over the country in order to secure engagements for his new protégé. From each contract he got for her, his compensation was 10% of the fee.

Such was the situation in Germany, which, as the widest field of activity for young artists, may be taken as an example. With its opera houses spread all over the country and very active concert societies busy in the smallest cities, it was the ideal breeding ground for young talent, offering an opportunity to almost everyone who really wanted to make headway. The relationship between manager and artist was one of personal interest, with great stress on the human angle. Manager and artist were friends, not only business associates, and quite often human motives decided whether an engagement at this or that theatre was deemed advisable.

The State Takes Hold

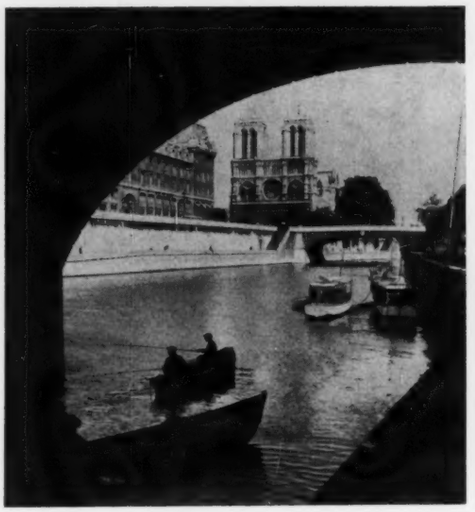
In 1930 the picture changed rapidly. The State prohibited all individual management. The *Buehnengenossenschaft* (similar to our Equity, but in Germany also comprising the singers engaged in opera houses) and the *Directorenverband* (Managers' Association) agreed that under their common supervision the State should take over the complete control in the field of artistic employment.

The *Staatliche Stellennachweis der Deutschen Buehnen* (State Employment Service of the German Stages) was founded and placed under the immediate control of the Ministry of Fine Arts. Its personnel was recruited from the ranks of the formerly independent managers, so that the former competitors all of a sudden found themselves united under one roof in the elaborate offices in Potsdamerstrasse 4! There still was a personal relationship, but so far as the compensation of the manager was concerned, he now worked on a salary paid by the State. The commission on engagements was still the same amount and carried by employer and employee in equal shares, but it now went to the institution.

The *Buehnennachweis* was a mammoth organization, strictly departmentalized, regionally and personally. It was decreed that every contract which was closed by any theatre with any artist had to pass through its offices. As is usually the case with such government agencies, the procedure proved long-winded and burdened with a lot of red tape.

Hitler Moves In

This condition was not to last long. As a possible object lesson on what happens to musical and other artistic institutions when a supreme dictator moves into the government, we may instance what took place in Central Europe after 1933. The situation was certainly not a happy one for art and artists.



PARIS: SEAT OF EUROPEAN BOOKING.

From a new book of photographs by Fritz Henlé, with text by Elliot Paul, published by Ziff Davis, New York.

After the advent of the Hitler regime, the *Buehnennachweis* was dissolved and the individual, independent manager reinstated. But he had to be a party member—and so had the artist. Only if the latter was a member of the party was he available for the *Reichskulturkammer,* and only its members were allowed to appear before the public. Management had become a part of the party machinery and the free development of art and artist was cut off completely.

It was only in Austria—where, all this time, the individual manager had been able to function unhampered—that the old principle was still adhered to. There also things changed sadly after Hitler invaded the country and adapted the same methods he had introduced in Germany.

At the present time, the music life of Germany and Austria is organized mainly by the occupation authorities, although the opera houses function independently. In the case of the American authorities, there are civilian officials as well as military ones who in some cases are in charge of organizing concerts, and will be probably as long as we occupy these countries. Still, in Vienna, many concerts are arranged by a private management, in addition to what the occupying forces present.

In Britain, France, Italy and other chief European countries matters were —and are—handled similarly to those in Central Europe before 1930—that is, the independent manager is in control.

These managers work in free competition, placing their artists with whatever connections they have. The old established outfits in London, Paris, Brussels, Amsterdam, The Hague, Stockholm and other big European cities are at the disposal of any artists who want to be serviced by them. They all also arrange recitals for the payment of a set fee.

American Enterprise

When one compares the situation in Europe with that prevailing here, one thing is certain: the final goal of the manager on both sides of the ocean is the same. He wants to help the artist, further his career and give him the best available advice and service. There is no difference between the independent manager here and abroad.

But the big chains in this country, notably Columbia Concert, Inc., and National Concert and Artists Corporation, differ from the independent European manager as much as they sometimes do in regard to the American independent manager. One of their assets is that in painstaking labor they have organized their own group of steady clients, especially by setting up Community and Civic Concerts, as the case may be. In popularizing the organized audience plan in about 1,000 cities they provide the artists with a market which is at their disposal, in addition to the independent concert courses. The continental manager depends solely upon his personal contacts, but in America the two great corporations present the artist with a prearranged opportunity to tour the country methodically.

Thus, in the concert field this country affords definitely more opportunities to the beginner than does Europe, where, more or less, the arrived artist with a name is the first choice of the music societies.

More Opera in Europe

But there is one field in which Europe certainly offers more to the young artist than this country, and this is in opera. Time will tell whether, with increased interest here in America in music, and especially opera—a fact greatly furthered by the work of the USO during the war, which brought music to people who never had attended concert and opera before—there will be an inducement for the municipality or state to support opera houses, a form of art which always was and will be dependent upon subsidies. There already is an increase in smaller touring and local operatic companies which may be taken as an encouraging sign of expansion of operatic enterprises.

Re. Promotion of Artists

To mention one of the most striking differences between Europe and this country in the promotion of an artist. What Europe doesn't know is "Publicity" in the American sense. The pro-

(*Continued on page* 47)

NEW YORK: NERVE CENTER

of America's complex managerial system. The view is of the towers of Radio City.

MANY artists from the United States are touring in Europe again, and those from abroad are now coming here. How do the two managerial systems compare?

Housing Demand Exceeds Supply in Music World

New York Auditorium "Shortage" —Is It Real or Imaginary?

The concert halls in large cities are at a premium for choice dates, with much competition for the best evening and weekend leases. New York's Town Hall has laid down new conditions for next winter, under which the chief concert managements were required to submit by Jan. 1, 1947, requests for 1947-8 block bookings (for artists regularly under their management only, instead of all who appeared under their recital division). All artists who appear in 1946-7 are not given automatic options on a comparable date next season, and in general an attempt will be made to assign dates to the artists drawing the largest public and presenting most worth while programs.

In an effort to canvass public opinion on how auditorium dates might most equitably be assigned, Musical Courier invited various persons to give their views.

Need for Municipal Auditorium?

The possibility that the metropolis of New York really needs a Municipal Auditorium, such as many of the cities in the United States possess, is seen by David M. Neuberger, prominent New York attorney. He says:

"It seems to me that under present conditions opportunities for artists to secure desirable dates for appearances in concert halls are negligible, unless during the season certain days and evenings be set aside in larger houses when these are reserved for such purpose.

"This possibility is fraught with grave doubt under the existing state of affairs, if a central location is demanded. What institution would accord such a reservation? . . .

"The only answer which suggests itself is Hunter College Auditorium, and there is no great doubt in my judgment that it may in time be arranged with the proper authorities to have dates reserved for appearances of artists in recitals or concerts, on satisfactory terms.

"In time this city of nearly eight million people must have a real Temple of Music, a Municipal Auditorium available for all musical events—chamber music, opera, orchestral concerts, recitals of individuals artists, where the lover of music with the most meagre purse can secure admission without prohibitive admission fees."

Town Hall Sees No "Overcrowding"

Kenneth Klein, manager of the Concert Department of the Town Hall, whose statement several weeks ago started the controversy, says:

"First, I want to thank you for carrying the full statement regarding Town Hall's new booking policy, in your last issue. In response to your request for further thoughts, I would like to question the validity of the statement that the 'concert halls are overcrowded.' True, there are more requests for certain periods at Town Hall than we can accommodate, but that does not mean artists need go without dates.

"I am thinking of the time when the New Friends of Music first approached us with the novel idea of Sunday 5:30 concerts; Ernest Anderson, promoter of Eddie Condon's Jazz Concerts followed suit by developing the Saturday 5:30 hour. More recently, when Ted Zittel was burning with the desire to bring folk- and ballad-singers into the concert hall he wasn't discouraged by the scarcity of evening dates—he put over a whole series of Saturday midnight concerts; so well in fact that he soon had competition from another series sponsored by People's Songs, Inc.

"There are plenty of dates available in New York's halls on weekday afternoons between Monday and Friday; enough, I imagine, to take care of the present demands by artists. Except for a very limited number of artists and organizations, we all know that the majority of musicians appear at Town Hall primarily to secure newspaper reviews. Weekday afternoons are as good a time as any to get those reviews as has been amply demonstrated in the past. If a heavy schedule of matinees places an undue hardship on the present staff of music reviewers, then the situation should be explained to the newspaper fraternity and cooperation sought in increasing the reviewing staffs and the amount of space available for music advance announcements and reviews.

"Since I understand you are asking others for their suggestions you may have someone calling for the erection of an additional hall. In this connection it may be worth while to mention the fact that despite all the heavy bookings, and efficient management (*and on a non-profit-making basis*), Town Hall is still trying to liquidate a $156,000 mortgage."

"Be Sure Artist Is Ready," Says Anna C. Molyneaux

Some views upon the concert hall shortage are expressed by Anna C. Molyneaux, managing director of the National Music League, Inc.:

"Trying to obtain a date for a concert in either Town Hall or Carnegie Hall is comparable to locating a New York apartment. In an effort to clarify this situation one should find the cause of the difficulty.

"There should be no criticism of the halls or their managements for trying to do as much business as possible because they were built for just that purpose. We must not forget the many dark nights in both those halls in the lean years. They are entitled to their seasons of bounty.

"Many of the concerts we have heard and more that we have read about should never have happened. Therefore, the cure for the over crowded condition rests in the hands of the people who promote concerts. Teachers, loving friends and relatives, as well as too ambitious promotion personnel and managers should discourage New York appearances for any other than those artists with outstanding talent. Of course, it will always be extremely difficult to define 'outstanding' but it is a fairly good idea to follow the advice of impersonal and impartial judges rather than the emotionally and economically influenced decision of friends or managers.

"One idea how to know if an artist is ready is to urge him to make a recording of a certain composition and then listen to that record and compare it with the performance of a great artist playing the same work. When he appears in New York he is laying himself open to that same comparison, and he should not make that appearance until he is quite sure that the judgment of his performance will not be too disastrous to his future career."

Limit Debuts to Smaller Halls?

Speaking from the point of view of the National Concert and Artists Corporation, Jeannette F. Green, in charge of arranging New York concert hall reservations for its artists, says:

"The problem of assigning concert hall dates in New York has become an acute one in the last few seasons mainly due to the fact that most artists feel Town Hall is the only logical place for a debut appearance. It is true, of course, that the New York music critics give this auditorium preference, next to Carnegie Hall, and as criticisms in the New York dailies are the goal of every debutante, this can be readily understood.

"In my opinion, debut recitals should take place in one of the smaller auditoriums, either the Carnegie Chamber or Times Hall, preferably in the afternoon. The music critics should attend these performances and review them in exactly the same manner as they do performances given in the evening, in the larger concert halls. In this way there would be sufficient evening dates available for established artists with box office appeal and also for other recitalists who have already made successful debuts and are now on the way to establishing themselves as box office attractions. It is up to the music critics to find the time to review debut performances in the smaller auditoriums, and for their editors to allocate enough space in their respective papers to print the reviews."

Carnegie Hall Viewpoint

"I believe the over-crowded schedules of our metropolitan concert halls will, like many other abnormal conditions in professional and economic life, adjust themselves as the country returns to peace time. Artists, managements and the administrations of the halls must exercise patience and work together for mutual benefit," says Helen Adam, booking manager of Carnegie Hall.

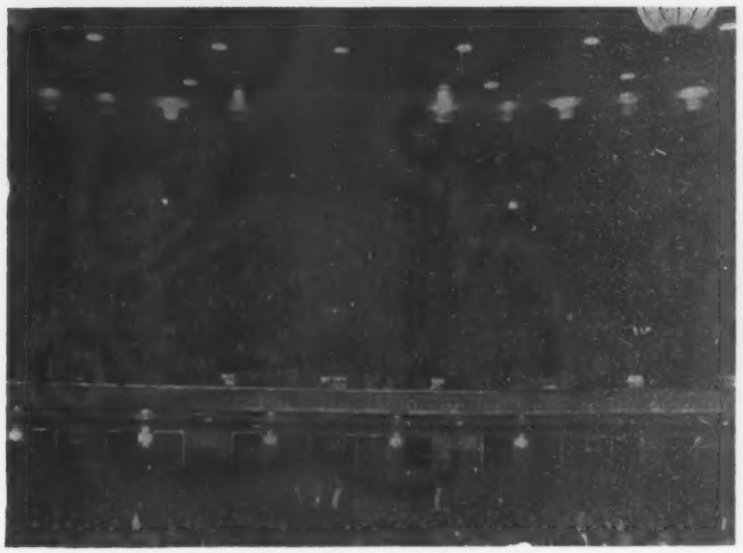
Ray Halmans Quoted

"If the plan is literally carried out as suggested by the management of Town Hall, we think it is the very best way to solve this vexed question," is the terse and to-the-point reply of Ray Halmans, New York manager.

"Decrease More Gradually"

Elisabeth Mathews, manager of the New York Recital Department of Columbia Concerts, Inc., says:

"I believe the management of Town Hall is endeavoring to act as fairly as possible in the present date crisis. However, I believe that the decrease in dates given to the big managements is too drastic. If the Hall found it necessary to cut down allotments, then the number should have been decreased more gradually over a period of two or three seasons so that more satisfactory adjustments could have been made. Under the new policy a large number of outstanding artists, not under actual contract to us, will be unable to be heard in Town Hall. It has been proven that weekday afternoons do not draw an audience, regardless of what means are taken to try to attract enough pepole to even 'dress' the house. It simply means, therefore, that another hall must be established to accommodate the overflow, and I have felt for a long time that a hall with a good location, fine acoustics, and more suitable capacity would be the solution. We have found it in the Times Hall, and there is every reason to believe that when artists realize that they will not have to beg their friends to accept free tickets to fill up 1500 seats, and that their expenses are less, they will be grateful to the Town Hall for changing their policy and forcing them into a charming hall which should have been recognized before."



"AUDIENCES HAVE ESTABLISHED NEW RECORDS."
Part of a throng which heard the Metropolitan Opera on a recent visit to New Orleans.

CROSS-COUNTRY STOP.

Conrad Thibault, baritone (left), hears the news of a sold-out house a few days before his appearance with the El Paso, Tex., Symphony during the Sun Carnival festivities. With him are, l. to r., H. Arthur Brown, conductor; Jack F. Voigt, box office manager; and Mrs. Brown.

SO MANY THINGS COUNT . . . IN CAREER-MAKING!

By ARTHUR JUDSON

After a good many years in the concert business, we at Columbia Concerts feel that we have hit on a scheme which makes it possible to launch young artists. The system makes it possible for them to have financing in that difficult period when they are not yet well enough known to interest a local manager in taking a chance on booking them for solo appearances before an audience. At the same time, such bookings give them experience in appearing before people, which in turn gives them poise —for which there is no substitute! The poise of a Heifetz or a Lily Pons is one of the most important factors in the career of each artist. The hitch is that it cannot be inherited or picked up by constant concert-going; it has to be learned by experience. In that respect, it's like the lawn of a good English country house, which comes to full bloom after 400 years of cultivation, or the polish on a carefully cared for Sheraton table which has been in the family for years.

Take the case, for example, of the new Columbia Concert Trio, which consists of Richard Gregor, pianist, Ariana Bronn, violinist, and Ardyth Walker, cellist. In each instance, the artists all have or will have individual dates, with or without orchestras, which are carefully coordinated with their collective appearances as members of their respective groups. All of them are artists in whom we, whose livelihood depends on judging talent, have faith; no one of them could manage to get enough dates to have a full independent concert season—as yet. But when we put, as we have, the three of them together we think we have something with a capital "S." All we can say about the system so far is that it works.

"Star-Making"

Star-making is a complex business because so many things count. Take the case of Helen Highnote from Akron, Ohio, whose father has written us that they all feel she has a definite talent for a singing career. How should she go about getting started, and would we, as the largest concert managers in the business, be so kind as to advise, and help plan her career? We are asked this question every day in the week; this is what we say:

Let's start with natural talent. *Ca va sans dire.* Any manager in his senses wants his artists to have "something to say," to have the technical equipment with which to say it, and most important, a commanding personality with which to say it. That plus something which in the theatre, for example, distinguished a Cornell, a Bankhead or a Fontaine from a dozen other accomplished actresses of the same age and technical proficiency, is as hard to put your finger on in music as it is on Broadway, but it has to be there.

The right teachers are also a *sine qua non*, but that, thank the Lord, is a problem which has usually been solved before we take over, at least in part. If the artist is a singer, we can sometimes help by finding a language coach if he or she decides to expand his repertoire.

Belief in Oneself

Another requisite is belief in oneself, which in less polite lingo, is called vanity or ego. Everybody who is anybody in this business has it, to a greater or less degree, and although nothing gives us more headaches and heart aches all around the clock, we know it's necessary. Don't take it too far, however (when a young artist says he has sold out an appearance with, say, the New York Philharmonic, we usually grin and bear it and are kind enough not to remind him that the orchestra has been building its public for 105 seasons).

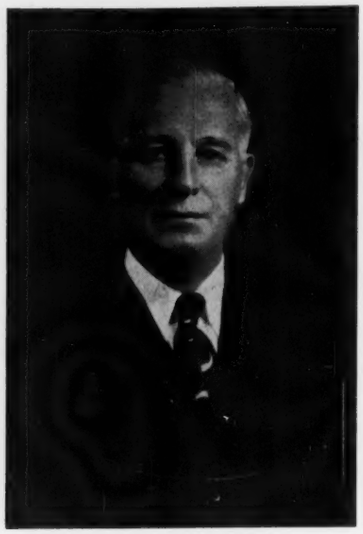
Stay healthy. One of the most exacting requirements of a concert career is the fact that to give your best you've got to be in tip-top physical condition. Like an athlete, you've got to stay in training; the best of them do.

Cultivate "Flair for People"

A flair for people helps—and this means not only the audiences you perform for, but *the people like local managers and ourselves that you work with, and, importantly, the ladies and gentlemen of the Fourth Estate.* Nobody has to be born to the purple to have natural good manners, but some of the questions famous musicians get asked are enough to put the best of these to every acid test known to man. Newspaper people are just as skeptical of charm laid on with a trowel as they are allergic to icy indifference; the happy medium lies somewhere in between. Remember, too, that newspaper people outside the big cities aren't as a rule any too well paid. Part of their compensation lies in the fact that they are the people important enough (if you wanted to be rude, you could say self-important) to meet you. The merest trace of condescension on your part is enough to drive them to drink. In simple words, *don't!*

Don't Play "Hard-to-Get"!

Don't play hard-to-get with sections of your audience you may meet for one reason or another. The urge to know what people, especially important ones like you, are really like is as old as civilization. Your public now probably won't want to touch the hem of your garment, and although they don't necessarily have to see you making up your face or putting up your hair, they like to know that you're human, too. One way you can demonstrate this is by unforced friendliness, a willingness to meet them and exchange small talk in an honest effort to show them that you're interested in them as people.



ARTHUR JUDSON,
President, Columbia Concerts, Inc.
(Photo by Greystone-Stoller Corp.)

We don't say it's fundamental, but we have noticed how much easier life is for artists who have some subjects of conversation besides themselves and music. A speaking acquaintanceship with art and literature and current affairs will help you over a good many otherwise awkward moments; a real enthusiasm for any of them will inevitably broaden your personality, and, as a result, your art.

As to Clothes . . .

Clothes count. Good tasteful gowns and of course, good grooming, are almost indispensable to any woman's successful career, and good tailoring for a man is almost equally necessary. Lily Pons, for example, is quick to agree that the appropriately exquisite numbers Valentina dreams up for her materially contribute to the success of her appearances both in society and on stage. Not every woman can afford a fashionable *couturiere*, but any woman who lacks instinctive clothes sense—especially for theatrical clothes—should find somebody who has it, latch on to her, and, having asked her advice, take it. Does it surprise you to know that many of our leading singers have clothes especially made with given auditoriums in which they'll appear in mind?

You must have enough business sense to see that details are taken care of. Send in your program (and for heaven's sake make sure there's some variety in it from year to year) far enough in advance so that we have time to have them printed and distributed. And remember to let your local manager know when you've arrived in town for a concert. Pictures are important—new ones every season. Maybe you haven't realized that the big picture magazines with their emphasis on candids have educated the public to the point where they're fairly apathetic to formal "mug" shots; they want candids. If you go on a holiday, take a camera along and let us see the results. Incidentally, no matter how hard-boiled they may be, editors still seem to be pushovers for pictures of people with babies and animals.

Don't blame us for conditions like crowded trains and poor hotel accommodations and shortages of porters and bellhops, that are worldwide. We do the level best we can to make your tour comfortable, but we manage artists, not airlines, trains and hotels.

Choosing Professional Name . . .

Then there's the simple matter of a name, about which you can argue for hours (and don't think we haven't). It ought to be spellable, pronounceable and memorable; if you didn't come by one of these by way of your family tree, it's perfectly legal to change it to one that stacks up. Opinion on this point isn't unanimous by any means, even within Columbia Concerts; there are those who argue that the possessor of such distinguished tongue-twisters as Casadesus and Sayao (whose tours are annually sold out despite the fact that their monickers are pronounced two dozen different ways) fares just as well as a natural like Lily Pons or Eugene List, who also do all right, thank you.

Pay attention to the matter of your program. It should have pace, balance, and what for lack of a better terms we must call universality. You'll stand or fall by this.

Don't behave the way you've heard Paganini used to. The day of the haughty *artiste* who had tantrums and made life miserable for everybody is gone for good. Don't confuse talent with tantrums; we've been around long enough to know they aren't necessarily concomitants.

Have a Good Time . . . Musically

Last but not least, enjoy yourself. When you hear young Christopher Lynch, for example, sing for the first time you realize that whatever other considerations are involved, he's singing primarily because he loves it, because he wouldn't really be happy doing anything else. Part of that delight, and with it the pride proper to skillful use of a God-given natural endowment, projects across the footlights to thrill the audience and sell the artist. As far as we can figure out, that's the biggest reason why people love music. So now you know.

ROBERT FERGUSON
(Photo by J. Abresch)

Robert Ferguson Made Columbia Vice-President

Robert Ferguson, vice president of Community Concert Service, has been elected a vice president of Columbia Concerts, Inc., of which Community Concert Service is a division.

Mr. Ferguson was born in Clearfield, Pa. He studied music during his school and college days, playing with bands and singing with choirs and glee clubs. His voice studies included two years in Boston under Edward Gorham. While taking a business course at the University of Florida he applied it simultaneously by managing the first Glee Club of the university. He was a soloist on the opening program of the first Florida radio station, WJAX. In 1929 he joined Community Concert Service and one year later became Eastern manager, a post he held until 1943, when he was elected vice president of Community Concert Division.

The officers of Columbia Concerts are now as follows:

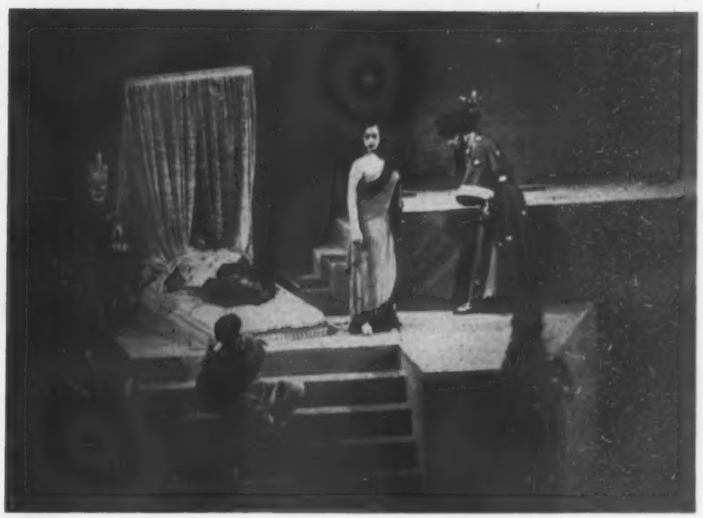
Arthur Judson, president; F. C. Coppicus, executive vice president; Lawrence Evans, Frederick Schang, Jr., Ward French, Andre Mertens, Arthur Wisner, Kurt Weinhold and Robert Ferguson, vice presidents; Horace J. Parmelee, secretary; Ruth M. O'Neill, treasurer; and Ralph F. Colin, general counsel.

IT'S NEWS

when manager sings for artist—almost as much as if man bites dog. Here we have Baroness von Trapp and Father Franz Wasner of the Trapp Singers with the groups' managers Frederick C. Schang (in Tyrolean costume) and F. C. Coppicus at a recent party, where Mr. Schang regaled the gathering by singing an original song, Carry Me Back to Palestrina. (Photo by Ben Greenhaus.)

THE WARRIOR IS PREMIERED BY THE METROPOLITAN

Opera in English by Rogers and Corwin in First Hearing— Tagliavini Debut Hailed



SCENE FROM THE WARRIOR, new opera in English, with music by Bernard Rogers, and libretto by Norman Corwin, premiered by the Metropolitan on Jan. 11. The bound Samson (Mack Harrell) is taunted by Delilah (Regina Resnik) and the Philistine Captains. (Photo by N. Y. Times Studio.)

The Metropolitan Opera Association made a brave gesture in the cause of modern art with its world premiere of Bernard Roger's prize-winning work, The Warrior on Jan. 11. This score had won a recent competition by the Alice M. Ditson Fund of Columbia University, which also contributed $5,000 to the production. Yet the work did not attain an unequivocal success, despite the many pains which went into the preparation.

The book, by Norman Corwin, is based on successful radio script dealing with the more gruesome aspects of the Samson and Delilah story from the Old Testament. There are some telling lines but the writer seemed to have fluctuated between high-flown language, pseudo-Biblical, and the parlance of today's ordinary life—which resulted in a hybrid neither epic nor realistic. Every possible essence of the macabre was squeezed from the tale, the climactic spots being the visual blinding of the captured hero and his avenging destruction of the Temple of Dagon. There is a good deal of philosophic commentary in the lines given to various characters, which did not, however, always add to the drama.

As staged by Dr. Herbert Graf the stage offered earnest, interesting effects, almost too gently devised, with lighting and shadow themes treated imaginatively. The stage set depicted an atmospheric version of the ancient Philistine world, the massive stones and crude armament of primitive semi-barbaric dwelling and place of worship. The design called for four levels on the set, permitting four planes of action to the cast. The four main scenes were the love-betrayal; the place of torture; the prison cell; and the outer court of the Temple where the famous supporting pillars stood.

Concerning the Music

In Mr. Rogers' scoring there is something to commend. He is a fine musical mathematician and possesses a feeling for drama in musical sound which he has not yet been able to work into effective continuity for the stage. The best writing appeared to be in the introduction, where uncompleted themes mingled promisingly, a pleasantly wandering flute melody leading into delicate chordal progressions in the strings; and in the weird, dissonant sweep of the passages played immediately after the blinding of Samson and indicating the agony and confusion in the mind of the victim. Various rhythmic effects were excellent but of temporary duration.

One had the feeling that the composer was attempting to convey in tone a psychological conception. The events seemed to be occurring not in real life but in the mind of a man in a nightmare, who himself is not certain whether he is awake or asleep, whether the pain and irretrievable loss is factual or the stuff that dreams are made of. This is what Mr. Roger's music conveyed to this listener. Even at its strongest, it was thin, evanescent, unreal. However, the lyric drama requires a more solid structure and better lines than were usually found in the score.

Valiant work was done by the young and evidently enthusiastic cast. Mack Harrell as Samson was gigantic in vocal and histrionic achievement, and Regina Resnik was an able second as the scornful and scheming Delilah. John Garris led the eight Philistinian nobles and captain with skill and tonal clarity, and Irene Jordan offered the one charming bit as the Boy. Commendation should be given to all for the exceptionally fine diction. As the orchestration was seldom heavy, the words came over with complete clarity, enhancing the virtues of the spectacle. On the singing list were also Anthony Marlowe, Felix Knight, John Baker, Osie Hawkins, John Garris, Thomas Hayward, William Hargrave and Kenneth Schon. Max Rudolf conducted with expert care.

The settings and costumes were the work of Samuel Lev and Mary Schenck. An interesting detail was the different moods set by contrasts in lighting. In the final scene the pillars were made to seem to fall by a lighting device which created the illusion that they moved.

The bill was completed with a repetition of Hansel and Gretel with the same cast as at the first hearing.

M. C.

Berini in Boris Godounoff

When Boris Godounoff was repeated on Jan. 6, Mario Berini sang his first Dimitri with the organization. He was in good voice and appeared very much at home in the role. The rest of the cast, all of whom have been heard earlier in the season, included Pinza, Stevens, Baccaloni, Harrell, Moscona, Turner, Valentino and conductor Emil Cooper.

R. K.

Rosenkavalier Replacements

Der Rosenkavalier's third appearance on Jan. 8 had three seasonal "firsts," Jarmila Novotna in her polished and lively impersonation of Octavian; Nadine Conner as an attractive and tuneful Sophie; and Thomas Hayward, fresh-voiced and technically sure in the difficult small role of The Singer. The other parts were the same as in earlier mountings.

D. B.

Quartararo Sings Unscheduled Desdemona

The expectations aroused by Lawrence Tibbett's first seasonal appearance as Iago on Jan. 9, with the otherwise familiar cast of Verdi's Otello, were accentuated by the announcement that Fiorenza Quartararo would sing Desdemona in place of indisposed Stella Roman. The young soprano made an excellent impression in this first Metropolitan portrayal of the demanding role. Her fluent voice has a warmth and sweep along the lines of sustained legato; she has excellent command of long-breathed phrasing and the score is kind to the best part of her present range, the limpid upper-medium. Still youthfully *gauche* in action and with a tendency to use stiffened hand-gestures for emotional accent, she nevertheless clothed the heroine in gentle strength and with beauty of characterization.

Great credit must be awarded Mr. Tibbett for his determination to restore to his voice the pristine splendor of its former state. Slowly but steadily the tonal projection has increased in strength and in a portion of the old resonantal point. In this performance, the baritone sounded in better than usual form, and his delineation of the part was dramatically superb.

Torsten Ralf as Otello, Alessio de Paolis as Cassio, Martha Lipton as Emilia, again headed the roster, with Fritz Busch conducting an even and smooth performance.

M. C.

Tagliavini in Debut Rouses Ovations

The Boheme performance on Jan. 10 had all the earmarks of a sensational evening. Police had to keep the waiting crowd in check and in the house was an atmosphere of electricity which took possession of anyone present. The reason: the debut of the young Italian tenor Ferruccio Tagliavini, in the part of Rodolfo. He had not even started singing when the house broke loose in thunderous applause; and there were ovations after the first act aria and later in the opera on any appropriate occasion. It was as if those present wanted to say, "This is the voice for which we have waited for years and here is the tenor!"

A sober evaluation after a few hours have passed since the exciting event makes one realize that Tagliavini is the proud owner of a fine voice which he handles tastefully and with good technique. He does not use cheap tricks and is not pretentious. One of the greatest compliments one can pay him also is that he is a good partner to the excellent singers with whom he shared the stage.

Licia Albanese as Mimi who also stopped the show, and Francesco Valentino as Marcello contributed an equally prominent share to this inspiring evening. Musetta was Mimi Benzell, fresh and alert, histrionically and vocally; George Cehanovsky as Schaunard, and Gerhard Pechner in the buffo parts of Benoit and Alcindoro. Giacomo Vaghi got separate applause for the fourth act aria of Colline. Cesare Sodero conducted.

H. W. L.

JUSSI BJOERLING AS ROMEO, a role which he sang for the first time at the Metropolitan on Jan. 15.

Merrill as Amonasro

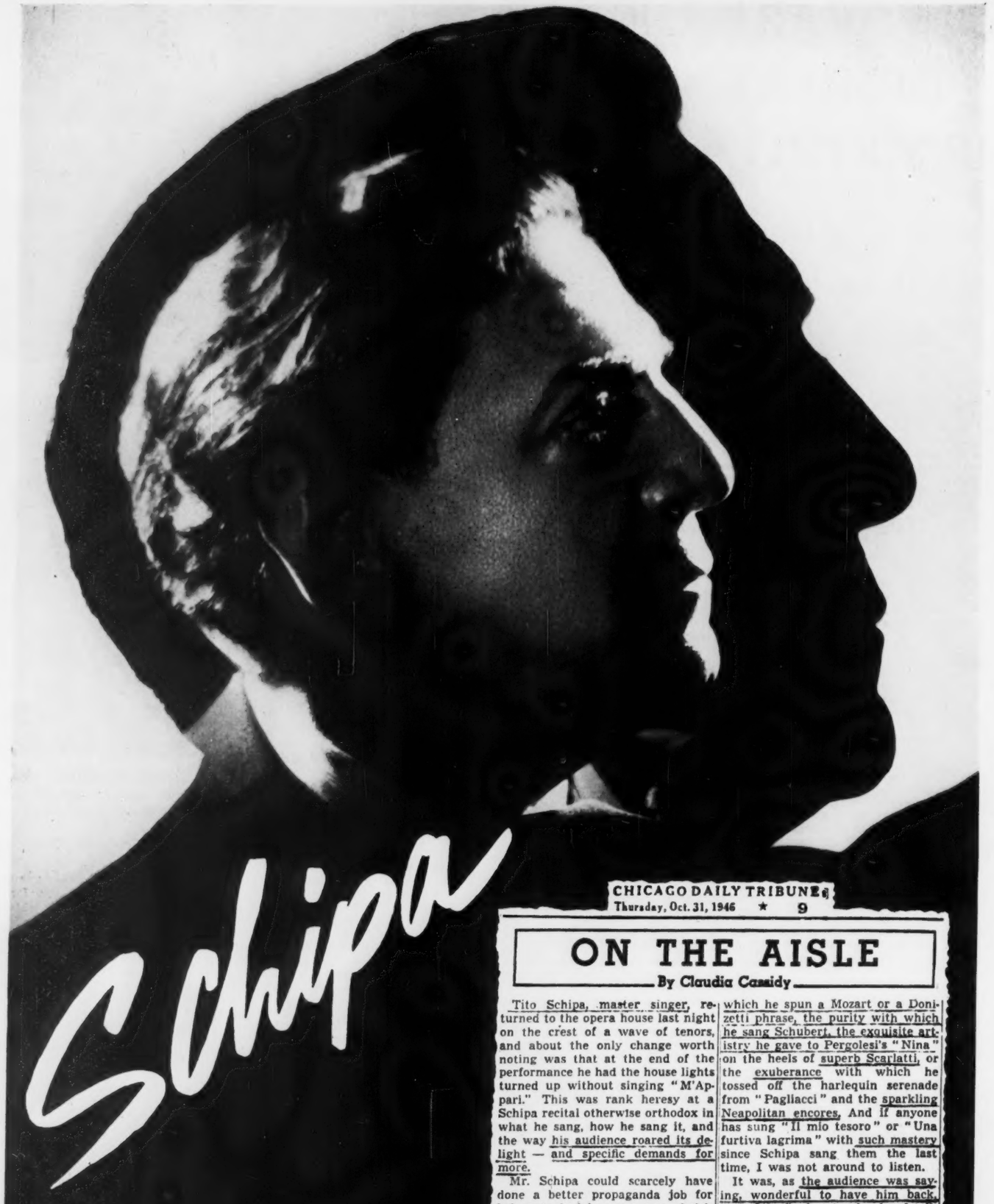
On Saturday evening, Jan. 11, a superb production of Aida was offered, the solo voices and the chorus exceeding the fine achievement of an earlier performance, and the spectacular effects fully living up to previous attainments. Stella Roman was a most winsome and convincing protagonist, especially in the Nile scene, with Blanche Thebom again a compelling Amneris, particularly in the Trial scene where she rose to great heights. Kurt Baum, as Radames, was heroic in his vocal lines and histrionically gripping, an unusual combination of fine qualities. The Amonasro of Robert Merrill was an interpretation of power and subtlety: through the rather wild, savage character he depicted also, one unmistakably felt, the innate dignity and authority of the conquered monarch. The other solo parts—there are too many to mention them all—were filled with a faithful adaptation to the generally rich effect. Cesare Sodero's baton was, of course, expert.

T. P.

Tibbett as the Jester

Verdi's Rigoletto, on Monday evening, Jan. 13, was a fine presentation of this highly lyric work. Jan Peerce, as the Duke, was unctuous, personable and most mellifluous, and Lawrence Tibbett in the title role was powerfully impressive, particularly in his Pieta, Signori. Patrice Munsel, as Gilda, was appealing and delightful to the ear, though her

(Continued on page 41)



Schipa

CHICAGO DAILY TRIBUNE
Thursday, Oct. 31, 1946 ★ 9

ON THE AISLE

By Claudia Cassidy

Tito Schipa, master singer, returned to the opera house last night on the crest of a wave of tenors, and about the only change worth noting was that at the end of the performance he had the house lights turned up without singing "M'Appari." This was rank heresy at a Schipa recital otherwise orthodox in what he sang, how he sang it, and the way his audience roared its delight — and specific demands for more.

Mr. Schipa could scarcely have done a better propaganda job for bel canto had he worn a sandwich board proclaiming its virtues. For while a slightly deeper shadow may have fallen during these five wartime years of absence it was never apparent in the gossamer ease with which he spun a Mozart or a Donizetti phrase, the purity with which he sang Schubert, the exquisite artistry he gave to Pergolesi's "Nina" on the heels of superb Scarlatti, or the exuberance with which he tossed off the harlequin serenade from "Pagliacci" and the sparkling Neapolitan encores. And if anyone has sung "Il mio tesoro" or "Una furtiva lagrima" with such mastery since Schipa sang them the last time, I was not around to listen.

It was, as the audience was saying, wonderful to have him back, with Otto Seyfert to play hand tailored accompaniments and beguile a Schipa rest period with anything so engaging as the two Brazilian dances of Darius Milhaud.

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THE OPERA GOES TRANSCONTINENTAL

By RICHARD DRAKE SAUNDERS

The Metropolitan Opera Co. intends to cooperate fully with Los Angeles and make a second home in the West, not merely to exploit it as other visiting opera companies have done, according to George A. Sloan, chairman of the board of the Metropolitan Opera Assn., expressed in a press meeting in the Ambassador Hotel, Jan. 16.

Present at the gathering were Dr. Charles H. Strub, Henry Duque, Ray W. Smith and other officials of Greater Los Angeles Plans, Inc., which is bringing the Metropolitan for visits in the spring of 1948 and 1949, and expects to have a working agreement that will give future opera seasons in both spring and fall, preceding and following the New York season.

Duque emphasized the fact that the operatic performances for 1948 probably will be scheduled in the latter part of April, so that there will be no conflict with either the Philharmonic Orchestra or the Los Angeles Light Opera seasons. Duque is president of both these organizations.

Memorial Opera House Foreseen

Plans now include erection of a War Memorial Opera House to seat 5,000 or 6,000 persons, and a War Memorial Auditorium to seat 30,000, Dr. Strub averred. The sites, to be announced later, will be about a mile apart.

All profits from the Metropolitan Opera seasons will go to the Opera House fund, and the expenses of the seasons will be underwritten in full by the Los Angeles Turf Club, operating Santa Anita Park, of which Dr. Strub is executive manager.

Directorates to Be Linked

In order to foster closer cooperation, members of the Los Angeles group will join the Metropolitan's board of directors, and vice versa, Sloan revealed.

"Interest in opera has grown by leaps and bounds," Sloan said. "We regard our visits to Southern California as preparatory to establishing a home on both Coasts."

The first season may include the entire cycle of Wagner's four Ring operas, all newly mounted and with new costumes, in response to express wishes from Los Angeles music lovers, and both standard operas and novelties will comprise the season. Principals, chorus and orchestra will be brought intact, and every production mounted exactly as in New York.

Plans for San Francisco

The Metropolitan will not visit San Francisco in 1948, Sloan said, contradicting press stories to that effect, but a season there in 1949 is possible, if an invitation is extended.

A San Francisco delegation, including Kenneth Monteagle, president of the San Francisco Opera Assn., conferred with Sloan, Strub and other members of the Southern California group on Jan. 17, but declined to make any announcement of plans. The San Franciscans were guests of Dr. Strub at the races in Santa Anita Park on Saturday afternoon.

Whether the Metropolitan's engagement will cancel the annual fall seasons of the San Francisco Opera Co. in 1948 and 1949 is not yet apparent.

Behymer Quoted

Impresario L. E. Behymer, who presents the San Franciscans locally, stated that he had not as yet been in communication with them for the 1947 season.

"I believe there is plenty of room in Los Angeles for two opera seasons, provided they are six months apart," Behymer said. "My greatest interest is in erection of a new Opera House, but I am not a member of Greater Los Angeles Plans, Inc., and do not know their specific plans regarding it.

"I do not believe it wise to build a new house seating more than 4,000. We already have the Shrine Auditorium to seat 6,000, which is adequate for the few occasions when a crowd of that size will attend a musical event. A civic opera house should be of a size that will permit it to be used for the Symphony and other occasions as well as opera."

PLANNING COAST APPEARANCES BY THE "MET."

In a meeting at the Ambassador Hotel in Los Angeles, on Jan. 16 last, l. to r., George A. Sloan, Chairman of the Board of the Metropolitan; Henry Duque, Albert Ruddock and Dr. Charles H. Strub, the latter three representing the Greater Los Angeles Plans, Inc., which is sponsoring the New York company's projected visit.

Mr. Sloan's Statement

Sloan expressed himself fully on the plans, as follows:

"The musical development of our nation stands to benefit greatly by the arrangement which has been entered into between the Metropolitan Opera Association and the Greater Los Angeles Plans, Inc., for the production of Metropolitan Opera in Los Angeles.

"We of the Metropolitan are looking forward with great pleasure to bringing our entire company, including our leading artists, to Los Angeles each season beginning with two weeks of 12 performances already scheduled for late April and early May in 1948. Mr. Edward Johnson, our General Manager, and the members of our Board are confident that this arrangement will enhance musical appreciation across the land, and encourage more young Americans to careers in all branches of operatic production.

"The proposed investment of citizens of Southern California of from ten to fifteen million dollars in a new opera house is an evidence of the deep cultural interests that exist on the Pacific Coast and it sets an example for other sections of the nation. In fact, it is our hope it may speed the day when the citizens of New York and adjacent areas will find it possible to erect a new home for the Metropolitan, to replace that historic old opera house at 39th Street and Broadway which, despite its beauties and traditions, does not today fully answer all of the physical demands for the production and enjoyment of grand opera.

"Under the present plan, the Greater Los Angeles Plans, Inc., will have representation on the Board of Directors of the Metropolitan, and already some of our members have accepted an invitation to serve as sponsors with Greater Los Angeles Plans, Inc. This interchange of strength of leadership is not only a fine thing for the opera, for music and cultural advancement, but it promotes the cause of cooperation in this nation at a time when there is a great need for unity.

As to Future Seasons

"While the details of our Los Angeles engagements, other than for the spring of 1948, have not been worked out between our respective managements, Dr. Charles Strub, on behalf of Greater Los Angeles Plans, Inc., has indicated to Mr. Johnson and to me the desirability of our spending from six to eight weeks here each season after your new home is completed, and with the understanding that some of this time, perhaps, will include visits to other parts of the Pacific Coast. Later when we discuss mutually satisfactory dates, it may be necessary to divide the time as between the early fall and late spring. In any event, after your building program gets under way and after you and we have a clear understanding as to the approximate date of its completion, we will be ready to sit down with our friends in Los Angeles, as requested by Dr. Strub, and plan for a gala opening! Mr. Johnson and I sincerely hope that it will be mutually convenient for us to come to you then for an extended visit.

Broadcasts from Coast?

"The weekly broadcasts of performances of opera from the Metropolitan reach millions of Americans every Saturday afternoon and carry to music lovers in many remote places the music which enriches their spirit. While it is too early to consider definite plans for broadcasting of Metropolitan Opera performances from Los Angeles, I hope and believe that an arrangement will be made so that some portion of the Los Angeles season can be sent over the air to opera lovers at their radios throughout the continent.

"While in Los Angeles it will be my privilege to discuss further details with Dr. Strub for the 1948 Los Angeles spring engagement of the Metropolitan. Obviously there will be many intricate matters of production which will have to be worked out by Mr. Johnson and his staff. However, I am sure that everything can be so arranged that beginning with this first engagement the Los Angeles performances will create landmarks in musical history in America. Dr. Strub and I will also discuss the more permanent plans for future years."

JOHAN FRANCO

The composer Johan Franco whose new Suite for violin and piano will be presented in Town Hall, March 24th (by Ralph Hollander). *Adv.* (Photo Wm. Kahn)

NORMA ANDREOTTI

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Engaged *for Three More Performances of the Same Work Under the Baton of Pierre Monteux This Spring!*

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This distinguished soprano is equally at home in the coloratura or lyric roles of grand opera as she is in appearances with symphony orchestras, in recital, or on the airwaves.

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—Herald Tribune

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THEN AND NOW....

Reminiscences of My 25 Years in Musical Management

By MARKS LEVINE

When this Booking Issue of The Musical Courier reaches its subscribers, the local managers, the artists and music lovers, I shall be celebrating the 25th anniversary of my activity as a concert manager on our national scene. Therefore, if the editor will permit me and the readers will bear with me, I will allow myself the luxury of a few reminiscences.

It was on Feb. 15, 1922, immediately upon my return from a trip around the world, that I started as a booking agent for Concert Management Daniel Mayer. I had had a certain amount of apprenticeship. While pursuing the careers, first of a newspaper man and later as a Civil Engineer, I was intimately associated with the life of my late brother, Mischa Levitzki, the pianist, and thus had an insight into some phases of musical upbringing, musical education and finally musical management.

My brother's career was of an international scope and through him I was able to learn also something about the foreign field as well as our own domestic activities. I accompanied him on his first tour of Australia and New Zealand, in company with Daniel Mayer, and it was on that tour in 1921 that I became interested in the business side of music and it was then that Daniel Mayer suggested that I join him.

Two World Wars

On Feb. 15, 1922, we were still in the post-war period of World War One, just as now we are in the post-war period of World War Two, if I may use this unofficial title. Then as now, our country was prosperous, suffered least from any ravages of war; then as now the rest of the world was impoverished, hungry, disorganized and was plagued by the spectre of inflation. The stock market was climbing. Florida was enjoying a ridiculous boom. Musical activity was riding high on these wave crests of national prosperity.

When I left New York for my first booking trip, with my first "port of call" Albany, N. Y., I was fortified with a list of some fifty artists and attractions as well as a list of some fifteen hundred names of clubs, local managers, educational institutions, choral societies, spring and fall festivals, orchestras, Kiwanis Clubs and other music dispensers, all of whom, I was fortunately told, were eagerly awaiting my arrival with my wares. These names were of people living in the territory comprising the states of Atlantic Seaboard, the so-called Middle West and the South-East. I spent four months "on the road" covering this territory from New York to New Orleans and from Milwaukee to Mobile. I was not always "eagerly" met, but I felt the pulse of our musical interest, I saw the shortcomings of our musical life, I became profoundly interested in the prospect of our musical development and whatever contribution I could make to it.

The Halcyon Days . . .

What then was the state of our musical physiognomy in this year of 1922? Kreisler was the King of violinists, with Heifetz running a close second. Paderewski was just about to emerge from a five-year retirement as a politician, diplomat and statesman to resume a more glorious career as pianist and to chalk up during his first tour a "gate" of a half-million dollars. Galli-Curci was the reigning coloratura. Pending Paderewski's return, Rachmaninoff was the greatest pianist. From Europe came rumblings of a Horowitz. Caruso was dead and dozens of "successors" were vying for the title. John Charles Thomas was leading the field of baritones, then as now. There was no Tibbett and no Nelson Eddy. There was a Chaliapin and no Pinza. The glamorous Jeritza had just replaced the equally glamorous Farrar. There were three great contraltos (no one like them in these days)—in alphabetical order, Braslau, D'Alvarez, Matzenauer. Swarthout was just emerging from her musical pigtails. Stokowski's eloquent back and hands were dominating the field of conductors. The Toscanini "mania" had not yet arrived. There were two great operatic institutions, the eternal Met and the glamorous but short-lived Chicago under the Midas-fingers of a Samuel Insull. Radio was confined to a few small stations and was still a curiosity. But Atwater Kent was already starting his first hour of musical stars and a new field of expression and earning was looming on the golden horizon of musicians. The "talkies" had just been born, but Fox Movietone was beginning to make shorts of musical artists. Pavlova and Ruth St. Denis were the great dancers of the day, with no premonition of a coming battle of the Ballets with Hurok as its chief strategist. The Wolfsohn Bureau was the biggest musical management in New York. Behind it ran Charlton, Haensel and Jones, Daniel Mayer and the immortal "Charlie" Wagner. Hurok was just struggling out of his swaddling clothes. Arthur Judson was chiefly an orchestra manager and was just casting his eyes upon the field of artist management.

Some Local Managers . . .

In the local field, L. E. Behymer, affectionately known as "Bee," was marking his "umptieth" year in the business just as he is now celebrating his "umptieth" year plus twenty-five. Fritschy was in Kansas City, then as now. Richmond of Boston was just trying his wings. Jimmie Devoe was running Detroit, Toledo, Buffalo, Cleveland and Columbus, just as he is now running San Antonio. Mrs. Verna Scott was supreme in Minneapolis. Chicago was "infested" with managers, then as now. Civic under the leadership of Harshbarger, Bottorff and French was just be-

(*Continued on page* 57)

AT HELM IN NATIONAL CONCERT AND ARTISTS CORPORATION.

Above, Alfred H. Morton, President of NCAC. Below, Marks Levine, Vice-President of NCAC, and Director of the Concert Division. (Levine photo by Cannay Studios, Inc.)

Highlights of the Days of Concert Management Just After World War I Are Contrasted with Those of Today in Marks Levine's Anniversary Story

CIVIC CONCERT SERVICE HOLDS 26th CONFERENCE

The Field Staff of Civic Concert Service, Inc., held its 26th annual conference in New York for a two-week period ending Jan. 19, with an unprecedented number of representatives attending from both the eastern and western divisions. Discussions were held on all phases of Civic Music operation and service. Current conditions and their effect on the organized audience plan were examined.

O. O. Bottorff, president; Alfred H. Morton, chairman of the board, and D. L. Cornetet, vice-president, addressed the opening session. Mr. Bottorff, in the keynote speech, noted that the organized audience movement was starting its 27th annual cycle. "So far as the year just closed is concerned, it again has been one of record-breaking proportions and accomplishments. More new Civic Music Associations have been established than in any previous year. Therefore, more people are attending more concerts in more cities because this democratic plan has made it possible. This number could easily have been increased through the simple process of organizing still more new Associations. However, we have chosen new locations only after a careful evaluation has been made of future potentiality, population, and presence of factors that provide permanency, such as local leadership."

Mr. Cornetet, in his address, included announcement that Harlowe Dean has been appointed Western Field Manager. Mr. Dean joined the Civic organization nine years ago, and for four years was in the armed forces.

Many dinners, concert and opera performances, cocktail and theatre parties honored the staff. Mr. and Mrs. Bottorff gave the first of these at their home in Scarsdale. Among the guests were Mr. and Mrs. Jan Peerce, Genia Nemenoff and Pierre Luboshutz, Winifred Heidt, Mr. and Mrs. Martial Singher, Dusolina Giannini, Patrice Munsel, Thomas L. Thomas, Mr. and Mrs. Ezio Pinza and his daughter Claudia, Erno Balogh, Josephine Antoine, Rosalyn Tureck, Benno Rabinof, Alexander Uninsky, Blanche Thebom, Vivian della Chiesa, Robert Hall Collins, Jarmila Novotna. A party at the home of Raya Garbousova was enlivened by the presence of Life magazine photographers.

SUPPER PARTY

given by Mr. and Mrs. O. O. Bottorff, honoring the Field Staff of Civic Concert Service. (L. to r.): Harlowe Dean, newly appointed western field manager; Winifred Heidt; William Galligan, eastern field manager; Dusolina Giannini; D. L. Cornetet, vice-president; Jan Peerce, tenor; John Burnett; Georgette Cohen, and O. O. Bottorff, president. (Photo by Ben Greenhaus.)

TOURING . . . . .
IT'S SPEEDY TODAY!

← **AIR-MINDED.** Mona Paulee, mezzo-soprano of the Metropolitan Opera, her husband, Dean Holt, and the salesman from whom the artist bought the plane in which she travels from engagement to engagement. (Photo by Ad-Vo-Pic, Inc.)

NIKOLAI MALKO (left) on his recent tour, chats with Knudage Riisager, composer, at a concert of the Copenhagen Statsradiofonen Orchestra which Mr. Maiko conducted. (Bert Hendriksen Photo.)

PRE-PERFORMANCE VOCALISES. Tito Schipa tunes up before an *en route* recital. (Photo by Alex Siodmak.)

(Below) **FEDERICO REY,** Suanish dancer, between concert engagements, designs costumes for Broadway's new Icecapades.

(Below) **DONALD DICKSON,** tenor, chats with an airline hostess on a stop-over on a tour to California. (Photo by the Howards, Tulsa.)

LAURITZ MELCHIOR AND PART OF THE ORCHESTRA which accompanies the Metropolitan Opera tenor on tour by air this season. Otto Seyfert, conductor, is at the extreme right.

(Below) **ADVANCE!** Suzanne Sten, mezzo-soprano, and her husband and accompanist, Leo Taubman, study "campaign" maps before a tour. (Photo by Herbert S. Sonnenfeld.)

FRITZ REINER prepares for tour at helm of Pittsburgh Symphony in January and February, including Mexico, where the orchestra will be the first U. S. symphony to appear.

CAROL BRICE, contralto, receives backstage coaching from Serge Koussevitzky while Leonard Bernstein looks on.

(Below) **REVIEWS IN TRANSIT.** Ossy Renardy, violinist, stops in the bus station to buy a local paper containing an account of previous night's recital.

HUROK TELLS HOW TO MOVE...

By S. HUROK

The Original Ballet Russe was scheduled to play in Detroit. The company had arrived on schedule. The scenery was at the theater. Stage hands were unpacking the sets. There was only one problem left for the company manager that evening. Instead of the ballet's scenery, the company had the sets for Tobacco Road!

Shipping of scenery and costumes, routeing of companies, securing hotel reservations are contributing factors to the grey hairs which identify concert managers. Tours are a perennial maze of unpredictable obstacles no matter how thorough the advance preparation is. Unfortunately, the fallibility of the human animal can never be taken into account.

Another Contretemps

The Trudi Schoop Comic Ballet recently was scheduled to open their transcontinental tour in London, Ontario. The troupe's arrival from Europe had been delayed by storms at sea for two days. Immediately after they disembarked from the S.S. America, the company boarded a train for London, Ontario. They arrived several hours before scheduled curtain time. But there was no performance that night. The railroads had shipped the company's scenery to Maine, more than a thousand miles away.

ARTUR RUBINSTEIN SEES OFF S. HUROK, right, on a talent hunt in Europe.

Last season an ocean-going vessel had to be tied up near the Chicago Civic Opera House to provide the electricity for the Metropolitan Opera's performances. A coal strike had caused a power shortage.

How Company Tours Are Prepared

Preparations are made for tours long before they start. Company managers route the troupes with the cooperation of the railroads. Additional baggage cars are provided when necessary. A special train may be needed to make a jump on time. The Metropolitan Opera, for example, requires two special trains of twelve cars each. More than 300 persons may be involved in a single transfer.

Tours like the Metropolitan, the Ballet, and the San Francisco Symphony are booked in accordance with a prearranged schedule. Before a booking representative secures dates, he has a schedule of the entire tour lay-out. It is his job then to make the cities fit his itinerary.

Preparing Individual Itineraries

With an individual artist, the problem is a bit different. His tour page is a complete blank until enough dates are secured to make a rough schedule. Then open dates are filled in to make the tour as compact as possible. When necessary, artists under one management may exchange dates, with the local manager's approval, to facilitate their travel problems.

Hotel reservations for individual artists are handled by the New York office. But company members must secure their own accommodations. Sometimes, there just aren't any. The Original Ballet Russe played Stamford, Conn., this season when a motion picture company had taken over the entire town to film a story. There wasn't a single vacant room. After the evening's performance, the dancers slept in the theater and railroad station.

Last season, Alicia Markova and Anton Dolin were unable to secure reservations in Florida. They settled for the night in the street to enjoy the advertised cool, tropical breezes.

During the war, the entire touring situation was a constant nightmare. With railroad and plane space limited and hotel reservations at a premium, the artists had a rough time of it. Miraculously, however, not a single date was missed by an artist under my management.

Today, the situation is still far from simple. Every attempt is made to see that the show goes on. And despite obstacles which the most sadistic mind could not envision, it usually does.

SOME PRECIOUS MUSICAL FREIGHT

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Before Capacity Audiences Totalling More Than
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"The singing art of Roland Hayes, tenor, who was heard last night in Carnegie Hall is unique. It seems to have every musical factor in superlative degree . . . this art has become primarily elegant, exquisite, graceful and aristocratic, but still profoundly sympathetic. . . . Julien Tiersot's 'Le Tambourin' had a delicacy and gnomish effect that would be perhaps impossible of achievement for anybody else in the world."

New York Times, November 4, 1946

"A singer of rare taste and artistry and it is a distinct pleasure to listen to him."

Boston Herald, October 28, 1946

ROLAND HAYES IS STILL AMONG FINEST SINGERS—*by Albert Goldberg*

". . . He is still one of the finest singing artists of our time. . . . His virtues and mannerisms are both exactly as we remembered them. The intensity of his singing, his keen perception of style, the flexibility of his voice, the eagerness of his communication, still mark his art of superbly polished interpretation . . . the exquisite Hayes taste was everywhere in evidence. No finer examples of classical singing have been heard since John McCormack's day than 'O Lord, I Am Prepared', from Bach's Cantata No. 160 and Mozart's 'Quando Miro'."

Chicago Daily Tribune, December 3, 1946

"It is a good thing that the recitals of Roland Hayes have again become a dependable feature of the Boston music season. From him you are sure to get a program of real distinction and to hear it sung with fine taste and penetrating insight into the meaning of each and every moment."

Boston Post, October 28, 1946

ROLAND HAYES RECITAL IS RARE EXPERIENCE—*by Isabel C. Armstrong*

"Great art is simple and sincere and creates a lasting impression. That is why such a recital as Roland Hayes, Negro tenor, gave last night in the Glebe Collegiate Auditorium is a rare experience for those fortunate enough to hear him. . . . Contributing factors were superb musicianship and voice production and perfection of diction. Roland Hayes is one of the greatest among world artists and it is doubtful if any other vocalist equals him in control and as an interpreter.

The Ottawa Citizen, January 9, 1947

Management: ROLAND HAYES, Demeter Zacharoff, 25 Huntington Avenue, Boston 16, Mass.

ELLEN BALLON

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UNDER THE COMPOSER'S BATON

"There was little doubt among the audience that it had witnessed the first performance of a great work by a very remarkable pianist. . . . She conquered the public entirely. . . ."
Marc Berkowitz in *Brazil Herald*

"Her viruosity, beautiful phrasing and touch won an insistent ovation." Andrade Muricy in *Jornal do Commercio*

"Ellen Ballon is in the first rank. . . . Her performance was impeccable." *Diario de Noticias*

"A pianist of scintillant technique, sincere artistry and poetic spirit." *A Manha*

NORTH AMERICAN PREMIERE
December 29, 1946
With the Dallas Symphony
ANTAL DORATI CONDUCTING

"A prodigious amount of technical security at the service of a sensitive and poetizing musicianship. . . . Familiarity with Ellen Ballon's playing could send hats flying in the air."
John Rosenfield in the *Dallas News*

"Ellen Ballon poured chordal flame into the composition . . . demonstrated an unfailing command of her instrument . . . worthy of bravos."
Clay Bailey in *Dallas Times Herald*

Ellen Ballon Again Wins Acclaim Playing Chopin's Concerto in F Minor

with the Rochester Philharmonic Orchestra
conducted by SIR THOMAS BEECHAM

"A beautifully sensitive performance. . . . Her triumph was won by adherence to the best traditions of pianism." *Rochester Times-Union*

"She made Chopin sound the way it should. . . . A fine artist."
Rochester Democrat & Chronicle

and with the New Jersey Symphony
conducted by FRIEDER WEISSMANN

"Miss Ballon played with a warmth and sensitivity that attained high artistry." *Montclair Times*

"Miss Ballon's pianistic vitality won her a deserved ovation."
Newark Evening News

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NEW YORK CONCERTS: New Figures Bow on Platform and Podium

Carnegie Hall

The concerts of the National Orchestral Association under Leon Bazin's musical direction always are an interesting event. On Jan. 6 he programmed two contemporary works, Nicolai Miaskovsky's Overture, Op. 48, and Jacques de Menasce's Piano Concerto No. 2. The overture is a pleasant work—not very original but well orchestrated. It was played with great devotion by the astonishingly mature-sounding orchestra.

De Menasce's piece gave to the highly gifted Jacques Abram an effective solo vehicle to display his pianistic talents. The concerto speaks a quite persuasive language. It is technically brilliant, rather light, pleasing to the ear and always grateful for the soloist. It has an affinity with Prokofieff and sometimes Rachmaninoff, but is greatly influenced also by the French Impressionist school, and has the wit of Poulenc. Mr. Abram gave the composition a highly polished and effective reading.

That he is a warm-hearted and deeply feeling artist he showed in his reading of Brahms' Concerto No. 2. Here the virtuoso was silenced in favor of the musician, who most convincingly played Brahms' immortal pages, splendidly supported by the orchestra. Mr. Abram's colorful and delicate touch, his sensitiveness and his temperament enabled him to give a telling account of this work. With Barzin and the orchestra, he was rightly celebrated extensively.

H. W. L.

Szell Leads Philadelphians

The Jan. 7 concert of the Philadelphia Orchestra, conducted as guest by George Szell, was a memorable evening. The combination of a finely drilled and responsive instrument with a conductor of phenomenal memory and care for details—he led entirely without music—resulted in resplendent and yet highly sensitive readings. The Prokofieff Fifth Symphony, now established as a modern favorite, was done with great brilliancy and with the most vivid and dramatic moulding of phrases, and it roused the audience to an ovation. The finest work of the evening came in the third movement of this work, in the opening of the Oberon Overture of Weber, and in the remarkably plastic and tender, if at times somewhat over-deliberate unfolding of the Wagner Siegfried Idyll—an experience which this reviewer never heard equalled with this particular work. To close, there was a highly noble and evocative recreation of the Tristan Prelude and Love-Death, which really said the last word on the subject. The conductor joined the audience in applauding the players. This was the sort of concert that happens rarely—when everyone is in the vein, and emotion of the listeners fairly hangs in the air at the close. R. M. K.

Koussevitzky Repeats Copland Symphony

Serge Koussevitzky and the Boston Symphony Orchestra started their second pair of New York concerts on Jan. 8 with a program which juxtaposed two Third Symphonies: that by Copland and the Eroica by Beethoven. It is one of the most praiseworthy qualities of Dr. Koussevitzky that once he believes in a work he wants to induce his audiences to love it also. To achieve it, he repeats the performances of the favored composition—as he did with the Copland Symphony, which he had played at his last visit in this city. His faithfulness was rewarded by the applause of an audience which followed spellbound the exquisite performance of one of the most substantial works of recent years. The repeat made one aware of the great values enshrined in Copland's latest score, which was evaluated in detail in an earlier issue of this magazine. The composer was called on stage.

Koussevitzky's reading of Beethoven's Eroica is well known for its depth, its imagination and—with all the very personal interpretative nuances—its authenticity. Again it impressed deeply an audience which rewarded conductor and orchestra with an ovation. H. W. L.

Stokowski in Russian Program with Eugene List

Leopold Stokowski conducted again the Philharmonic Orchestra on Jan. 9. In a program which, under less fascinating conductors, would have been rather conservative and not too interesting, he succeeded in conjuring up again the atmosphere of tension, expectation and surprise which is a trademark of his performances. Stokowski certainly does not always interpret music in the set pattern, but whatever he does is effective, distinguished by unerring sense of tonal beauty and convinces not by its adherence to tradition but the persuasion of his tremendous personality.

He started with the rather unimportant Overture to Colas Breugnon by Kabalevsky, then presented Tschaikowsky's "Pathetique" Symphony. Though there were certain divagations from the usual interpretative style, his reading was most exciting. The sonorities evoked from the orchestra were beguiling, the rhythmic precision and clarity striking and the over-all conception original. The audience was swayed deeply by this commanding effort.

After intermission, Eugene List played the Shostakovich Piano Concerto. With Stokowski providing the orchestral background the performance was a refreshing experience, based on the technical excellence and musical penetration of the young virtuoso. The audience feted him, conductor and orchestra extensively.

The concert closed with a moving reading of Rachmaninoff's The Isle of the Dead, played in memory of the composer. Again the audience was under Stokowski's magic spell.

The program of Jan. 12 was the same, except for the omission of the Tschaikowsky symphony. H. W. L.

ROSE BAMPTON, Metropolitan Opera soprano, introduces a young member of the New York Foundling Home to Francis Cardinal Spellman at a party given the children by His Eminence at the Waldorf-Astoria. Miss Bampton sang for the young guests.

Koussevitzky Introduces New Strauss Score

Jan. 11 was a red letter date for Carnegie Hall. Serge Koussevitzky and the Boston Symphony Orchestra gave the first New York performance of Richard Strauss' latest orchestral composition, the variation work, Metamorphosen, a study for 23 solo string instruments. Needless to say that the performance was matchless. The devotion of conductor and players made for an interpretation which deeply moved the sold out house. The impression was such that after the close of the 25-minute piece the house remained silent before bursting into applause.

The piece is like an epitaph written by the composer for himself and for the world for which he was a glorious exponent. The dark C-minor theme, uttered first by the viola, undergoes permutations mostly in a serene mood, coming to a tremendous climax, after which it sinks back into the rather melancholy mood of the beginning. The Greek ideal of "noble simplicity and quiet grandeur" seems to materialize in these pages. It is like an epilogue, this backward-looking piece of music, which closes the circle of a master who started as a Wagner disciple and finishes as such. "In memoriam" is written above the last bars. It is an elegy for a world which has vanished, the carefree, luxurious epoch which came to an end rather in 1918 than in 1945 and already 30 years ago had made Strauss a historic figure.

This performance was followed by an equally splendid reading of Martinu's Concerto Grosso, which is striking in its rhythmic inventiveness and colorful orchestration. The composer bowed.

The concert came to a close with an incomparable playing of Berlioz' Harold in Italy, with Jascha Veissi playing magnificently the solo viola part. An ovation for conductor and orchestra followed the inspiring program. H. W. L.

Stokowski's Adieu

Leopold Stokowski on Jan. 16 wound up his four weeks of guest conducting the Philharmonic orchestra with a program devoted to Bach, Beethoven and Wagner. He played his own transcriptions of Bach's Fugue in G-minor, "Komm Suesser Tod," and Passacaglia and Fugue in C minor. Then he interpreted with John Wummer (flute), Ferdinand Prior (oboe), William Vacchiano (trumpet), and John Corigliano (violin), the Brandenburg Concerto No. 2. After intermission came Beethoven's Symphony No. 8 and the Love Music from Acts II and III of Tristan and Isolde.

It has been a source of endless discussion—whether Stokowski's orchestral transcriptions are justified. It is our contention that what happens when Stokowski gives his readings is something which promotes the audience's understanding and appreciation of Bach's, and others' music even if there is an occasional distortion. Musiocologists might raise their eyebrows sometimes, but musical vitality usually is a feature of these magnificently sounding recreation of masterpieces.

(*Continued on page* 61)

VERA FRANCESCHI

Young American Pianist

SEASON 1947-48 RE-BOOKED FOR EUROPEAN TOUR FROM MARCH UNTIL JUNE

NEW YORK — *Herald Tribune* —

"Miss Franceschi has an extraordinarily well regulated technique. She can do just about anything she wants as fast as it suits her fancy, and still not be afraid of missing a note. Her rhythm is clean and unrelenting. Her tone brilliant."—J. B.

ROME — *La Tribuna* —

"Miss Franceschi proved once again of possessing a clean technique and a delicate musical sensibility."

MILAN — *Il Popolo* —

"Miss Franceschi is made of that divine quality that made Mozart so great. She plays with great sensibility and with the naturalness of a great artist."

NAPLES — *Risogimento* —

"A great success was attained by the young American pianist Vera Franceschi."

PARIS — *Epoque* —

"Miss Franceschi plays Debussy with a comprehension and a sensibility that proved she has the true spirit of a great artist."—*Gaston Duffy.*

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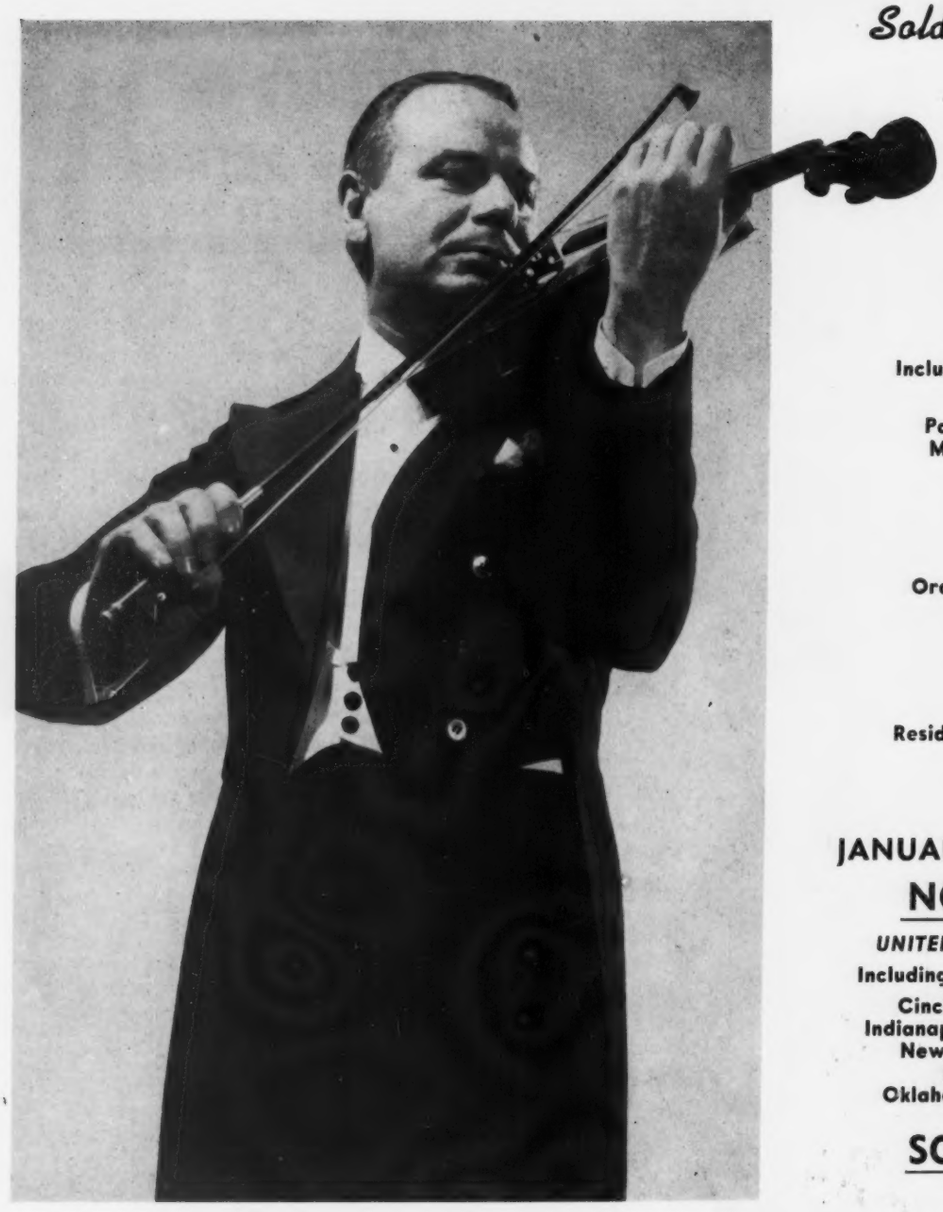

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Licia Albanese

IN response to requests from all over the United States and Canada, Licia Albanese will take more time out from her Metropolitan Opera season to make a trans-continental concert tour during January and February 1948.

In previous tours the press and public have been quick to acknowledge Mme. Albanese's distinguished and colorful recitals and have eagerly praised both her interpretations and programs which include many songs in English.

The Metropolitan Musical Bureau, managers of Mme. Albanese's forthcoming tour, is proud to recall that for a second consecutive year Arturo Toscanini selected her to be the soprano star of his Annual Gala Operatic Broadcast. (In 1947, "La Traviata"; in 1946, "La Boheme".) In addition, the N. Y. World-Telegram in an editorial review of the Metropolitan season reported that if there was such an award as an "Operatic Oscar" it would surely have gone to Licia Albanese.

★ **DURING THE SUMMER OF 1947 LICIA ALBANESE WILL MAKE HER FIRST APPEARANCES IN SOUTH AMERICA.**
★ **IN SEPTEMBER AND OCTOBER MME. ALBANESE WILL REJOIN THE SAN FRANCISCO OPERA FOR HER EIGHTH CONSECUTIVE SEASON.**
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★ **JANUARY AND FEBRUARY, 1948—CROSS-COUNTRY RECITAL TOUR OF UNITED STATES AND CANADA.**
★ **MARCH - APRIL — RETURNS TO METROPOLITAN OPERA.**

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Facts Behind Fame

184 appearances in the United States, Canada, Latin-America, England and Scotland in a little over two years—from January, 1945 to April, 1947.

Milestones Ahead

SUMMER 1947

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Photo by Trude Fleischmann

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BOSTON ORCHESTRA—Brahms' D Minor Concerto
CHICAGO ORCHESTRA—Beethoven in E Flat
DETROIT ORCHESTRA—Brahms' D Minor Concerto
NATIONAL (WASHINGTON)—Martinu's No. 2 Concerto
NATIONAL (BALTIMORE)—Martinu's No. 2 Concerto
CBS ORCHESTRA (N. Y.)—Borkovec's First Concerto
OKLAHOMA CITY SYMPH.—Beethoven's No. 3
NEW HAVEN ORCHESTRA—Rachmaninoff's D Minor
NEW FRIENDS OF MUSIC (N. Y.)—Concertino of Leos Janacek

FOR CONVENIENCE OF LOCAL MANAGERS — *Firkusny's Schedule for Next Music Season*

Late April 1947—(The Maritimes)

May 1947—Mexico (2nd Concert Season)

June 15th to August 30th—South America

October, November, December 1947—England, France, Italy, Belgium, Switzerland, Czechoslovakia

JANUARY TO MAY 1948—UNITED STATES AND CANADA

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Philadelphia Bulletin, Jan. 15, 1947

- "RAPTUROUS APPROVAL" in CHICAGO

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Chicago Daily News, Dec. 10, 1946

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Montreal Gazette, Nov. 15, 1946

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Toronto Globe and Mail, Jan. 9, 1947

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Artists on the Loose

Not All That They Do Is For The Applause of Throngs!

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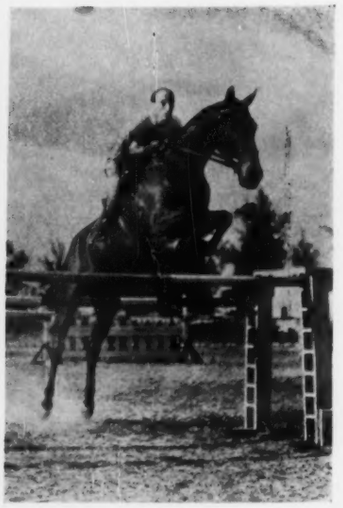
EMERY DARCY

DOROTHY MAYNOR



MASSIMO FRECCIA

RISË STEVENS

HELEN JEPSON

DOROTHY SARNOFF

VIVIAN DELLA CHIESA

MARY BOTHWELL

ELEANOR STEBER

(Dorothy Sarnoff photo by Otto F. Hess; Mary Bothwell, by Ben Greenhaus.)

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1946		
OCTOBER 3	PARIS, FRANCE	
OCTOBER 6	PARIS, FRANCE	
OCTOBER 13	ZURICH, SWITZERLAND	
OCTOBER 14	LAUSANNE, SWITZERLAND	
OCTOBER 20	FIRENZE, ITALY	
OCTOBER 24	ROME, ITALY	
OCTOBER 26	GENOA, ITALY	
OCTOBER 27	TURIN, ITALY	
OCTOBER 29	NOVARA, ITALY	
OCTOBER 30	MILAN, ITALY	
NOVEMBER 4	STOCKHOLM, SWEDEN	
NOVEMBER 9	COPENHAGEN, DENMARK	
NOVEMBER 11	STOCKHOLM, SWEDEN	
NOVEMBER 12	OSLO, NORWAY	
NOVEMBER 17	LONDON, ENGLAND	
NOVEMBER 20	NEWCASTLE, ENGLAND	
NOVEMBER 21	MANCHESTER, ENGLAND	
NOVEMBER 22	LONDON, ENGLAND	
NOVEMBER 23	LONDON, ENGLAND	
NOVEMBER 24	LONDON, ENGLAND	
NOVEMBER 25	LONDON, ENGLAND	
NOVEMBER 27	LIVERPOOL, ENGLAND	
NOVEMBER 28	DUNDEE, SCOTLAND	
NOVEMBER 30	GLASGOW, SCOTLAND	
DECEMBER 1	GLASGOW, SCOTLAND	
DECEMBER 3	PARIS, FRANCE	
DECEMBER 7	BRUSSELS, BELGIUM	
DECEMBER 8	BRUSSELS, BELGIUM	
DECEMBER 9	BRUSSELS, BELGIUM	
DECEMBER 15	PARIS, FRANCE	
DECEMBER 16	ST. ETIENNE, FRANCE	
DECEMBER 17	LYON, FRANCE	
DECEMBER 20	NICE, FRANCE	
DECEMBER 23	MONTE CARLO, MONACO	
DECEMBER 26	NICE, FRANCE	
1947		
JANUARY 5 TO 20	PORTUGAL 8 *concerts*	
JANUARY 22	BOSTON, MASS.	
JANUARY 23	BRADFORD, MASS.	
JANUARY 26	BUFFALO, N. Y. *Philharmonic Orchestra*	
JANUARY 27	LONDON, ONTARIO	
JANUARY 29	QUEBEC, P. Q.	
JANUARY 30	MONTREAL, P. Q.	
JANUARY 31	ANDOVER, MASS.	
FEBRUARY 2	BOSTON, MASS.	
FEBRUARY 3	TORONTO, ONTARIO	
FEBRUARY 4	OTTAWA, ONTARIO	
FEBRUARY 5	THREE RIVERS, P. Q.	
FEBRUARY 7	MILTON, MASS.	
FEBRUARY 9	CHICAGO, ILL.	
FEBRUARY 10	KITCHENER, ONTARIO	
FEBRUARY 11	HAMILTON, ONTARIO	
FEBRUARY 12	ST. CATHERINE, ONTARIO	
FEBRUARY 14	COLUMBIA, S. C.	
FEBRUARY 16-25	CUBA, HAVANA, SANTIAGO 5 *concerts*	
MARCH 1	NEW YORK PHILHARMONIC	
MARCH 2	NEW YORK PHILHARMONIC	
MARCH 7	TULSA, OKLA.	
MARCH 16	PHOENIX, ARIZ.	
MARCH 17	TUCSON, ARIZ.	
MARCH 20	SACRAMENTO, CALIF.	*Los Angeles Philharmonic*
MARCH 27	LOS ANGELES, CALIF.	
MARCH 28	LOS ANGELES, CALIF.	
APRIL 2	PASADENA, CALIF.	
APRIL 3	SAN DIEGO, CALIF.	
APRIL 6	COMPTON, CALIF.	
APRIL 7	SAN FRANCISCO, CALIF.	
APRIL 14	MILWAUKEE, WIS.	*Chicago Symphony Orchestra*
APRIL 17	CHICAGO, ILL.	
APRIL 18	CHICAGO, ILL.	
APRIL 22	CHICAGO, ILL.	
APRIL 24	JACKSONVILLE, FLA.	
MAY-SEPTEMBER	SOUTH AMERICA 30 *recitals*	

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—F. D. Perkins, New York Herald-Tribune, Aug. 1, 1946

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—John Briggs, New York Post, Aug. 1, 1946

"AN ABUNDANCE OF BEAUTIFUL TONE, A RICHNESS AND WARMTH TOO SELDOM HEARD FROM THE CELLO."
—Boston, Christian Science Monitor

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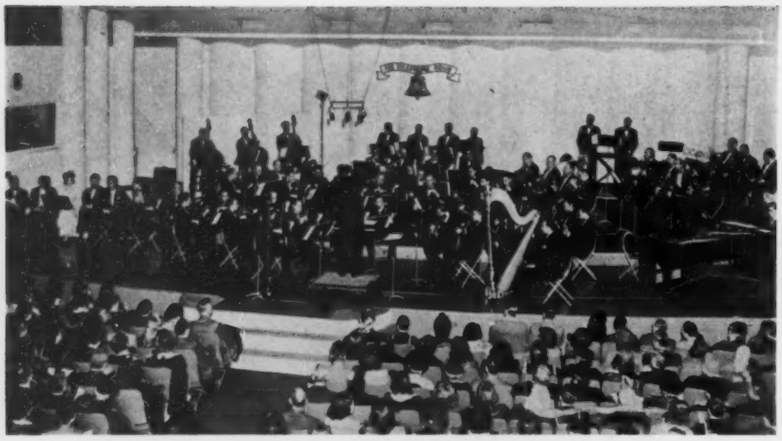
By William A. Taylor, *Radio Editor*



THE TELEPHONE HOUR ON THE AIR.

Below, Gibner King, pianist, Conductor Donald Voorhees, soloists Ezio Pinza, Christina Carroll and Donald Dame going over score at Telephone Hour program rehearsal. (Photo by Larry Gordon.)

PRODUCER WALLACE MAGILL AND GUEST ARTIST FRITZ KREISLER.

(Photo by Larry Gordon)

Telephone Hour Marks Eighth Year on Air

It is just eight years ago in April, 1939, that The Telephone Hour (Mons., 9:00 to 9:30 p.m., EST) premiered on the coast-to-coast network of the National Broadcasting Company. Since then, the series has grown to be an institution on the airwaves, and the familiar music theme that opens the program, composed by Conductor Donald Voorhees, followed by the announcement, "It's The Telephone Hour," is the signal for the vast radio audience to enjoy superlatively fine music.

It must be a satisfaction to the sponsors, The Bell Telephone System, that the series in 1943 won the award presented by the Women's National Radio Committee as one of the three leading musical programs on the air, sharing honors with the Metropolitan Opera broadcasts and the New York Philharmonic Orchestra; the George Foster Peabody award in 1945 for outstanding entertainment in music; the Phi Beta Kappa, national musical sorority award in 1946, giving the program first place as accomplishing the most for music; the Motion Picture Daily award for 1945 and 1946 as the outstanding musical program on the air.

The Telephone Hour's eight years of success is not because of good performance alone, or that it gives dial turners the opportunity to hear the foremost stars of the day, that the 57-piece orchestra is composed of outstanding musicians, but because—and perhaps principally because—of the combined efforts of two men, Conductor Donald Voorhees and Wallace Magill, its producer and director.

The consistent vitality and verve of the broadcasts is due to the canny and carefully thought out way in which the programs are built up by these experts.

•

As producer Magill explains it, "We ask the guest artist to select the numbers he or she would like to do. Sometimes we also make suggestions. And here is something important. Our guests are top-flight stars. They're busy on the concert stage, in opera, and in moving pictures. We check to see if they have time to learn a new work, find out the numbers in their repertoires that are the most popular, watch their record sales, as well as their newspaper reviews.

"If what they suggest and what we suggest makes a well-rounded program and meets the Telephone Hour requirements, then all that is left for me to do is to choose the orchestral numbers. Now that may sound easy, but it isn't. First of all, what the orchestra plays must be music that shows off the night's guest artist; it must be music peculiarly fitted to be on the same program. For example: if Maggie Teyte is offering a group of French Art Songs, we cannot blast the program apart with heavy Wagner. If Fritz Kreisler is our guest, we must play music that is not violin music as a contrast. Next, quite naturally, we like to show off the orchestra, and the orchestral numbers therefore must show definitely that we have truly fine men.

•

"Then, we must select numbers for timing. We have, quite literally, 29 minutes and 25 seconds of air-time. The framework of the Telephone Hour takes up approximately five minutes and 25 seconds and includes set openings and closings, the script, the interludes and applause. Therefore, we have 22 minutes of music. So time is important. We would enjoy playing, say, a movement from a concerto. We cannot. We are limited to program pieces, you see, and they must then fit in the time category as well as to be acceptable for mood and program content. In my six years with the Telephone Hour there has never been any trouble with any artist as to what the orchestra played for its own numbers. For that matter, there has never been any trouble—period. We have what is, I am sure, the most contented bunch of stars on the air!" During the tenure of the program on the air, there has only been an approximate five per cent change in the show's entire personnel. Donald Voorhees has been the series conductor since the first broadcast along with Floyd Mack, announcer; Tom Shirley, commercial announcer; and Norman Rosten, script writer.

•

Will Lorin Makes Concert Debut as Guest Conductor

Will Lorin, 28-year-old radio band leader, made his concert debut as guest conductor of the New York Little Symphony at New York Times Hall on Jan. 24. During the war, Lorin, a pupil of Pierre Monteux, conducted the Army Air Forces Orchestra and, on getting his service release, was signed for the Lanny Ross radio series. Each year Joseph Barone, permanent conductor of the Little Symphony, introduces a new conductor and Lorin was chosen for 1947.

Child Study Association Presents WNEW Series

Entitled For Parents Only, the Child Study Association of America, in cooperation with New York's station WNEW, introduced a new program which premiered, Jan. 21. The series will concern itself with the aspects of parent and child relationships, and feature outstanding figures and educators in their respective fields. On the opening broadcast the guests were Dean Dixon, conductor of the American Youth and NBC Symphony Orchestras, and Frank Luther, children's recording artist. The representative for the Child Study Association was Sidonie Matsner Gruenberg, Director of Staff. The subtitle of the opening discussion was Your Child and Music.

Subsequent topics will include discussions of the child and discipline, radio, arts, books, school, play, character, comics, movies, prejudice and home life.

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NEWS AND REVIEWS

The Saga of Felix Knight, New "Met" Tenor

"Radio," said Felix Knight, "is a definite essential to any singer; but today if he is to be successful on the air, he can't be a one track artist. He must be able to offer variety on a radio program that includes not only opera, but the light classics, operetta, and popular songs."

This is not just theory on Knight's part, for his career is evidence enough that he practices what he preaches. His appearances on the air have included the RCA-Magic Key, the Schaeffer Revue, the Sigmund Romberg Show, The Ford Hour, the Treasury Hour, the Radio City Music Hall of the Air, the world premiere of The Nightingale and the Rose with NBC, the American premiere in Russian of Tchaikovsky's Romeo and Juliet over the CBS network, the Electric Hour, replacing Nelson Eddy, and he was star of his own show for Hires Root Beer.

•

If the truth may be told about Knight, the new young tenor of the Metropolitan Opera Association is a frustrated flier, though he won't admit it!

Born on a Macon, Ga., plantation, Knight later moved to Pensacola, Fla., where he was brought up in the aviation area around that city. Dubbed Spink because he was the youngest of a family of ten, he spent the greater part of his time monkeying around local hangars. By the time he was sixteen, he had developed a crush on another speed medium, and was at work building himself a racing car. His voice, a natural asset, he used "to attract the girls."

Flunking the West Point entrance "exams" because of a "math" deficiency, he entered the Pensacola Flying School, but by the time he was graduated the depression had hit. And then, a friend advised him that "music was an easy way to make money."

The aviation training proved no loss, however, during the next ten years while Felix worked nights as a grease-monkey to buy his dinners. He spent the days learning how to make that "easy money," the first of which was the tremendous sum of ten dollars which he earned at the Isis Theatre in Pensacola despite the fact that stage fright made him sing the words of one song while the organist played the tune of another. Shortly thereafter, he set out for Los Angeles where he was employed by an aviation plant (at the ripe age of 17) and where he met the man who was to be his music master thenceforth, Mebane Beasley.

Auditioning for a scholarship at the Community Arts in Santa Barbara, Calif., the committee, a group of women, commented: "Not enough voice and too sexy." In defiance of the women, however, he subsequently was a finalist in the Atwater-Kent Auditions, as well as the Metropolitan Auditions of the Air, and later became a protege of the late John McCormack.

•

In 1943 Knight traveled some 50,000 miles covering approximately 200 islands and giving something like 300 shows for the USO in the South Pacific. He has appeared as soloist with the San Francisco, Los Angeles, Cleveland, Philadelphia and Detroit symphonies. He is a popular artist on Victor and Decca Records, and his motion pictures include Babes In Toyland, MGM, for which he won the Academy Award, as well as Down to their Last Yacht, RKO, Caravan with Charles Boyer and Loretta Young, 20th Century, and the Technicolor featurettes for Warner Brothers, Springtime In Holland and Carnival Days. He has appeared in opera in San Francisco, Hollywood, St. Louis, Chicago, New York, Washington, Central City and Rochester. He made his Metropolitan Opera debut as the Count in The Barber of Seville on November 30, 1946.

Happily married to Ethel Knight, Felix likes to tell the story of his courtship and engagement. The singer Jimmy Melton introduced the pair one day at NBC and for a year thereafter Felix attempted to make romantic headway, but got no response until one day he caught Mrs. Knight with her head in a wall drinking fountain. When he threatened to keep her head under unless she would agree to a dinner date, his cause was won.

Darkly handsome with a cleft in his chin and soulful eyes, Knight remains mechanically minded, though he no longer wants to "be a pilot." He likes to putter around the house, building bookshelves, and even a home made recorder, or taking pictures (his hobby is photography). And he's crazy about his 13-month-old son, despite the fact that Felix, Jr., usually insists upon vocalizing whenever papa does the same. In other words, Knight is simple and unassuming, and as he puts it: "just an ordinary guy trying to get ahead."

MONARCHS OF ALL THEY SURVEY. Band Leader Sammy Kaye and "Met" soprano Mimi Benzell were recently crowned King and Queen of Winter at Lake Placid's 21st annual Winter Coronation. Here the royal couple sit on their throne immediately after the coronation ceremony. Sammy Kaye is heard regularly over the ABC network in his broadcasts of "So You Want to Lead a Band" and Sun Day Serenade. (Photo by Zinn Arthur.)

•

Szenkar in Bow With NBC Symphony

Eugene Szenkar, Hungarian-born conductor and founder of the National Symphony of Brazil, is having four guest appearances with the NBC Symphony Orchestra (NBC, Suns., 5:00 to 6:00 p.m., EST). He selected for his program in his first appearance here Aaron Copland's An Outdoor Overture and Tchaikovsky's Symphony No. 5 in E Minor. His performances was an unqualified success, disclosing a well rounded style, and his tempi and dynamics built up an exciting symphonic suspense. For the second concert, Jan. 19, he presented Heitor Villa Lobos' Bachiana Brasileira No. 4, Schumann's Symphony No. 4 in D Minor, Ravel's Daphnis and Chloe Suite No. 2, and the prelude to act three and the Dance of the Apprentices from Wagner's Die Meistersinger.

•

Music from Scotland Sent Out by CBC

Scottish voices and the skirling of pipes are now heard by Canadian radio audiences in a current series of quarter-hour programs especially recorded by the British Broadcasting Corporation for broadcast by the Canadian Broadcasting Corporation. The series is called Music From Scotland and is being carried over the CBC Trans-Canadian network on Saturdays at 6:30 p.m., EST, continuing until Feb. 8. Scottish singers and regiment pipe bands have been selected for the programs, featuring music from both the highlands and the lowlands.

•

FELIX KNIGHT CONGRATULATED by Edward Johnson (left) and Mebane Beasley, his teacher, on his debut at the Metropolitan Opera in The Barber of Seville.

At left, with Felix, Jr. The latter's entire vocabulary at present is "OK,"—an indication of amiability and absence of "temperament."

RADIO NOTEBOOK

The first of five compositions of an instrumental suite, the overall title of which is Five Moods In Manhattan, written by JOEL HERRON, WHN's musical director, was premiered on the Morey Amsterdam Show over WHN, Jan. 13. . . . The American premiere of London Fantasia by CLIVE RICHARDSON, English pianist and arranger, was presented on NBC's Voice of Firestone program, Jan. 13. Work descriptive of Blitz-raid. HOWARD BARLOW conducted. . . . C. A. BERTHIAUME has been appointed Managing Director of Radio station CHLP, Montreal. . . . JOHN F. ROYAL, NBC vice-president in charge of television, has been elected to a three-year term as a director of the Television Broadcasters Association.

EDWARD WALLERSTEIN, President of Columbia Recording Corporation, now is on the Board of Directors of CBS. . . . With the METROPOLITAN OPERA broadcasts of the current season just past the half-way mark, WJZ-ABC listeners already have heard most of the new members of the company and several of the novelties and revivals scheduled for this year. . . . WQXR's PROGRAM GUIDE, monthly booklet, listing station's programs which is distributed to listeners at a cost of $1.00, has reached a total subscription of 40,410, according to a year end tabulation made recently. . . . MARIA KURENKO, Russian soprano, was guest soloist on CBS Invitation to Music, Jan. 22. . . . CHARLES MUENCH, conductor of the Paris Conservatory Orchestra, directed his first New York Philharmonic-Symphony broadcast, Jan. 26. HONEGGER'S Symphonie Liturgique was his principal offering.

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THE DANCE: TREND TOWARD SMALLER GROUP ATTRACTIONS SEEN

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The trend in the concert dance field seems to be taking a turn in a more sensible direction. For a while managers throughout the country had to have an attraction when it came to booking a dance concert. Quality, or who the dancers might be, did not enter into the scheme. It was always: how many people? And the one who could offer the most people for the least money got the job. This was, to put it mildly, an unhealthy state of affairs. The sincere, meticulous artist could not possibly meet the challenge, for it takes unlimited energy and a substantial amount of cash to create a company with genuine artistic merit. As long as the "attraction" thesis prevailed, the cities that could not house the ballet companies, were apt to get very little that was worthwhile in the dance.

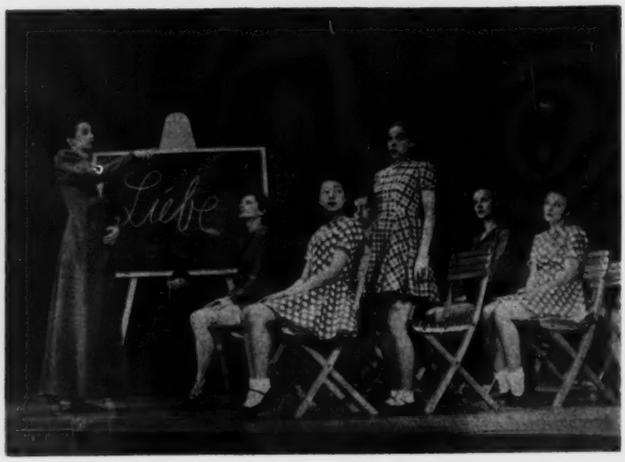
A glance at some of the lists of dance artists being presented this year tells a more encouraging story. The groups are much smaller, and several solo concerts are even included. Iva Kitchell, for instance, has proved that she doesn't have to be surrounded by a company in order to hold the attention of an audience for an evening. NCAC also realizes it, and for the first time in years has taken a dancer on its list. The special attractions division of the same company now also lists several dancers, one of whom, La Meri, is continuing under the direction of this company for a second season. While she always has a group at hand, there is also a demand for her in a solo capacity. Pauline Koner, who has given several solo recitals on the Students' Series, has been taken on the Halmans' list.

Some Pairs and Groups

Federico Rey has formed a program with two other dancers and is being booked by the Morini office. This is its first experience with dancers for a long time. The Metropolitan Musical Bureau keeps Rosario and Antonio, supported by a small group, very busy and this year Slavenska has been added. Although no word has been given about the actual size of the company, "Ballet Variante," which she heads, chances are it will be held down to a minimum.

Marina Svetlova has been going strong with Haensel and Jones for several seasons now, in addition to her work as prima ballerina for the Metropolitan Opera Ballet. This year she will tour with a new partner, Robert Roland. Mata and Hari have entered the concert field under Berenece Kazounoff's direction; they are assisted by a third dancer. Naomi Aleaf and Terisita Osta have lively seasons arranged by the Leigh office and Pearl Primus has made quite a dent in the concert field with the assistance of manager Austin Wilder. Kowalewski is working on a plan for Rozzino. And in addition to directing Jacob's Pillow this summer, Mara and Mahoney have a small chamber ballet in mind for the coming season. Huapala also manages some concerts in between teaching courses in Hawaiian dance.

The fact that almost every manager today has a dance concert on his list means that there is a demand and that audiences are becoming more interested in quality rather than quantity. This should be quite an incentive for the individual dancers, for it means that they no longer will be completely overshadowed by the major ballet companies. Both now have their place under the sun, and it is to be hoped that every effort will be made to keep it that way.



TRUDI SCHOOP AND HER GROUP

in All for Love. Their tour opened recently in Toronto and they will visit New York in the Spring.

(Below)
PEARL PRIMUS

with Joe Nash in one of her numbers.

Ballet Russe de Monte Carlo Returns to City Center

The Ballet Russe de Monte Carlo opens its six-week season at the New York Center on Feb. 16. Virginia Sampler, a new ballet by Valerie Bettis with a musical score by Leo Smit is scheduled for its premiere on Mar. 4. Based on an American theme it marks the debut of both choreographer and composer in the creation of a work for a major ballet company. Revivals promised are a full-length Coppelia and Spectre de la Rose.

The personnel remains unchanged, with Danilova and Franklin as prima ballerina and premier danseur, respectively. One of the special events of the season is an American choreographers' program on Mar. 12, with works by Todd Bolender, Ruth Page, Valerie Bettis and Agnes de Mille.

Dance News

The Choreographers' Workshop is on the alert for new choreographers. Dancers trained in ballet, modern, Spanish, primitive and Oriental techniques who would like the opportunity to create an original work should send for a registration blank at 471 Park Ave., N. Y. The next program is to be given Feb. 2. A repeat performance of Atty van den Berg's first work, In Memory of a Beloved Brother, originally presented on the initial program of the organization, will be offered in addition to several new ballets. . . . Blanche Evan appeared at the Studio Theatre on Jan. 12 featuring two full-length works—Dream Lives On and Death of the Loved One. . . . Wasantha Wana Singh, assisted by a company of two dancers and three musicians, offered a program of Indian music and dance at the Brooklyn Academy of Music on Jan. 11. . . . Pearl Primus was given the Newspaper Guild's Page One Award for her interpretation of Negro culture through the dance. . . .

During January, La Meri presented several programs at the Ethnologic Dance Center in addition to fulfilling concert engagements outside of the city. On Jan. 16 "Dances of the Good Earth," featuring Josefina Garcia in Mexican dances, and La Meri's company in dances from other parts of the world, were performed. The second presentation in the Young Artists Series featured Leticia as guest in modern interpretations of Hindu dances on Jan. 23. She, too, was assisted by La Meri's company. . . . Iva Kitchell gave two New York concerts during January, at the YMHA and the Students' recital Series, and was guest artist on a CBS Television Show. There was such an overflow for the YMHA program that the dancer was re-engaged for Feb. 9.

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MARINA SVETLOVA AND ROBERT ROLAND

IVA KITCHELL in "Sonatina Rococo."

LA MERI interprets a dance of Java.

ROZZINO, Flamenco dancer.

MIA SLAVENSKA,
who is returning to concerts, presenting "Ballet Variante."

SATIRIC MATA AND HARI

SCENE FROM IN MEMORY OF A BELOVED BROTHER, choreographed by Atty van den Berg.

Photo of Thalia Mara and Arthur Mahoney by William Stone; Rosario and Antonio by Nyholm; Svetlova and Roland by Bruno of Hollywood; Iva Kitchell by Dwight Godwin-Windmann; Rozzino by Thomas Bouchard; Mata and Hari by John Linquist; In Memory of a Beloved Brother, by Fritz Henlé.

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PARIS

Restages Work By Roussel

By SUZANNE DEMARQUEZ

Paris

Among the final events of the UNESCO festival at the Théâtre des Champs-Elysées was the concert given by the Société des Concerts du Conservatoire under the precise and firm direction of Andre Cluytens. We listened to Honegger's magnificent oratorio La Danse des Morts and the Beethoven Ninth Symphony.

Gregor Fitelberg presented a concert of contemporary Polish music, conducting the Orchestre National de la Radiodiffusion: Szymanowski, Tansman were on the program. Now these fine events are over and only their memory lingers as a precious possession.

The operatic stage seems to be waking up. At the Opéra, Mozart's Don Juan was presented. Unfortunately the performances fell below expectations. An undue haste of preparation was obvious, the scenery with luminous settings frankly was intolerable, and the quality of the singing was not sufficient to make up for the shortcomings of this imperfect presentation, unworthy of Mozart as well as the Paris Opéra.

A Roussel Revival

Luckily we had a few days later the revival of Padmavati by Albert Roussel, a work of density, richness and considerable significance in French operatic production, which earned a just triumph. The part of Padmavati was entrusted to Helèns Bouvier, who bestowed upon her effort her precious emotional and intellectual gifts whose beauty is sculptural. The other parts were given with authority by Fronval and Rambaud, the choral part, which is extremely difficult, was well executed. Maurice Franck conducted with great talent.

At the Opéra-Comique there was a revival of Chabrier's L'Étoile. The delicious score, in which the brilliant qualities of the composer make for a scientillating impression, is handicapped by the ridiculous libretto imposed upon the interpreters. They were Fanely Revoil, Lily Grandval, Paul Payen, Rialland, etc., all excellent under the baton of M. Cebron.

At the Gaité-Lyrique, Maurice Yvain offered a new operetta, Chanson Gitane. This was a typical Parisian event and the success was remarkable. The score is well done, melodic, and contains numbers which may become famous. The performance was produced with taste and the epoch of 1830 conjured up with great splendor. André Dassary with his captivating voice was warmly applauded.

The Ballets des Champs Elysées finished a series of presentations during which one could notice constant progress. Their success—which they carried to England and Switzerland—puts them in the international ranks. Their new program comprised Le Bal des Blanchisseuses (Ball of the Laundresses), an astonishing exhibition of gaiety and *ésprit* with the scintillating music by Vernon Duke and a ravishing choreography. The dancers who stole the show were Roland Petit and the charming Danielle Darmance.

Bruno Walter Heard Again

Coming to concerts, let us first salute the return to our midst of the illustrious Bruno Walter. The two concerts he conducted showed once again that the ideal of this great conductor is to give himself unconditionally to the complete enchantment which is in music.

Among the first performances I wish to mention is the Concerto for Cello by Marcel Landowski, ravishingly played by Bernard Michelin. The work is well written for the instrument and agreeably varied. A new conductor emerged in Charles Bruch. He gave a precise, sober and vigorous reading to Shostakovich's Sixth Symphony, a work of solid craftsmanship, but feeble imagination and without great originality.

The Symphony by Marc Vaubourgoin is cultured and well balanced music. It was interpreted by the Orchestre de la Radio Diffusion, which also gave us the opportunity under the able direction of Tony Aubin, to hear important fragments of the Passion by George Migot, a work which is splendid in spots but sometimes distracting in its adherence to the Gregorian system. The Second Symphonic Suite by Darius Milhaud is seductive and irritating at the same time in its baroque surprises. The Nuit de Valpurgis is a score written in beautiful sonorities by Charles Koechlin.

Chamber and Recital Events

The chamber music concerts have taken up their usual activity. Ars Rediviva, under the direction of that great woman musician, Claude Crussard, uncovers adorable pages of 17th and 18th century music. Le Tryptique, inspired by the untiring Pierre d'Arquennes, is the guardian of all the composers of sonatas, trios, quartets, such as Daniel Lesur, Robert Bernard, and Marcel Delannoy.

The virtuosos are as always legion. Among the pianists, Jeanne-Marie Darré seems to grow from time to time, Madeleine de Valmalete, Reine Gianoli, are more artists than champions. Ennemond Trillat, the distinguished director of the Conservatory in Lyon, has devoted himself to Mozart and Fauré. Pierre Sancan, winner of the Grand Prix de Rome, reaffirmed his qualities as a thoroughbred musician. Pierre Segond, the organist of the Cathedral in Geneva, gave a superb recital at the Palais Chaillot, ranging from Bach to Messiaen. Witold Malcuczynski achieved a pronounced success with Chopin. In the first rank of singers is, of course, the celebrated Toti dal Monte, who concertized with the bass Augusto Beuf.

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Metropolitan

(*Continued from page* 13)

Caro nome might have been more brilliant—perhaps also the seriousness of the role did not suit her so well as, say, the fantasy of Rosina in the Barber of Seville. All of the others were in fine form, including the conductor, Cesare Sodero. T. P.

Lohengrin Aids Grenfell Assn.

As a benefit for the Grenfell Association of America, Wagner's Lohengrin was presented on Jan. 14. With Torsten Ralf in the name part, Deszo Ernster as King Henry, Herbert Janssen as Telramund, Margaret Harshaw as Ortud and Mack Harrell as the King's Herald, Helen Traubel was heard for the first time this season as Elsa. Max Rudolf conducted his first Lohengrin at the Metropolitan, and his remarkable artistry and imaginative interpretation of the score reaffirmed the splendid impression gained by his former appearances. An appreciative audience feted the artists. H. W. L.

Bjoerling as Romeo

The initial performance of Gounod's Romeo and Juliette this season and the first under Emil Cooper's baton was given on Jan. 15. The lovers were sung by Bidu Sayao and Jussi Bjoerling, the latter singing the part for the first time here. Mme. Sayao, who is beginning her tenth year with the Metropolitan, had been heard before in this part, to which she brings her splendid vocal means, histrionic charm and attractive stage presence. She was rightly celebrated by the sold-out house. Bjoerling, easily one of the most prizeable voices now on the roster of the opera house, enchanted his audience with the beauty of his vocal production and the musicianship which he invested in his effort. Together with these glamorous leading singers, John Brownlee, Mmes. Benzell and Turner, Messrs. Hayward, Cehanowsky, Kinsman, Schon, Moscona and Hawkins completed the cast. H. W. L.

Tagliavini in Il Barbiere

The season's third presentation of Il Barbiere Di Siviglia was made on Jan. 16, with the following cast: The Count, Ferruccio Tagliavini; Dr. Bartolo, Salvatore Baccaloni; Rosina, Josephine Antoine; Figaro, Francesco Valentino; Don Basilio, Giacomo Vaghi; Fiorello, John Baker; Berta, Doris Doe; An Official, Lodovico Oliviero; Ambrogio, Ludwig Burgstaller.

Miss Antoine proved an attractive and acceptable Rosina. Tagliavini, in his first Count on this stage, was completely at home in all phases of the role and his high mezza-voce tones delighted the galleries. Vaghi's Don Basilio was noteworthy for his well assimilated exploitation of this difficult part and won him popular acclaim from the audience. The music of The Barber does not always rest comfortably in Valentino's voice; there was some slow-paced direction by Conductor Sodero. L. C.

Szekely in Bow as Hunding

Die Walkuere, as given on Jan. 17 presented for the first time a new member of the ensemble, Mihaly Szekely as Hunding. The Hungarian basso, who has sung with many of the leading houses abroad, happily confirmed the reports preceding his appearance. His voice is of great beauty and has lyric and dramatic expressiveness. As an actor he proved tasteful and familiar with the stylistic demands posed by the part. The performance had a high standard.

Torsten Ralf and Astrid Varnay as Siegmund and Sieglinde, respectively, were most impressive. Helen Traubel (Brünnhilde) Joel Berglund (Wotan) and Blanche Thebom (Fricka) also contributed their best. Stiedry conducted.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. Jan. Cherniavsky, pianist, CH, A; Philharmonic-Symphony, Muench conducting, CH, E; Denise Dubs, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Viennese Variety Concert, TH, E; Paul Stein, violinist, CCH, E.

Feb. 2. Philharmonic-Symphony, Muench conducting, Joseph Szigeti, violinist, soloist, CH, A; Lotte Lehmann, soprano, TH, A; New Friends of Music (Albeneri Trio, Elisabeth Schumann, soprano), TH, 5:30 p.m.; Arthur Christmann, conducting orchestra of 36, TH, E; Lucile Anderson, pianist-composer, CCH, A.

Feb. 3. Vladimir Horowitz, pianist, CH, E; Donna Grescoe, violinist, TH, E.

Feb. 4. Philadelphia Orchestra, CH, E; Grace Castagnetta, pianist-improviser, TH, E; Ingrid Rypinski, song recital, CCH, E; Maria Mendoza, soprano, TIH, E.

Feb. 5. Baltimore Symphony Orchestra, CH, E; Richard Bonelli, baritone, TH, E.

Feb. 6. Philharmonic-Symphony, Bruno Walter conducting, Artur Rubinstein, pianist, soloist, CH, E.

Feb. 7. Philharmonic-Symphony, Bruno Walter conducting, Artur Rubinstein, pianist, soloist, CH, A; Alan Hovhannes with orchestra, CH, E; Alice Eaton, pianist, TH, E; George Papavassiliou, violinist, CCH, E.

Feb. 8. Philharmonic-Symphony Young People's Concert, CH, M; Louis Armstrong and orchestra, CH, 5:30 p.m.; Mendelssohn Club of Philadelphia, TH, A; Dessoff Choirs, TH, E; Music at Midnite, TH, 11:30 p.m.; Ginger Tagliaferri, pianist, CCH, E.

Feb. 9. Philharmonic-Symphony, Bruno Walter conducting, Artur Rubinstein, pianist, soloist, CH, A; George Walker, pianist, TH, A; New Friends of Music (Lotte Lehmann, soprano), TH, 5:30 p.m.; Harry Davis, pianist, TH, E.

Feb. 10. Jakob Gimpel, pianist, CH, E; Bernard Greenhouse, cellist, TH, E.

Feb. 11. Musicians Emergency Fund Benefit, CH, E; Gerhard Kander, violinist, TH, E.

Feb. 12. Boston Symphony, CH, E; Edna Bockstein, pianist, TH, A; Aubrey Pankey, baritone, TH, E.

Feb. 13. Philharmonic-Symphony, Bruno Walter conducting, CH, E; Mary Brawley, mezzo-soprano, and Mae Melville, soprano, CCH, E.

Feb. 14. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Carroll Glenn, violinist, CH, E; 8th American Music Festival, presented by WNYC, TH, A; Marion Hall, pianist, TH, E; Cynthia Bernard, lyric-soprano, CCH, E.

FATHER FLANAGAN'S BOYS TOWN CHOIR
line up in their cafeteria for a meal before the start of their itinerary.
(Photo by B. W. Reed.)

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La Scala Reopens With Operatic Series

By MARY TIBALDI CHIESA

Milan

The Scala season began on the traditional date of Dec. 26, St. Stephen's day, a memorable evening in the Milanese artistic calendar. Of course, in this postwar period the audience did not look as magnificent as it used to in the past. Men are generally in dark but not in strict evening suits, while ladies wear their furs, as the temperature is only mild and does not allow *"décolletés"* and light dresses.

Rather a disappointment was the nonarrival of Toscanini, who was scheduled to open the season with Verdi's Otello. His departure from America did not seem advisable for the health of the beloved Maestro, with such cold weather. Reason prevailed for once over temptation—which was certainly great for Toscanini, as he would have been delighted to inaugurate the Scala opera season as he had done the concert series in May! Still, everybody was persuaded Toscanini's decision was for the best. The Scala began without him on the fixed date, only with Nabucco instead of Otello—Verdi's youthful first style, instead of his mature last manner.

Famous Chorus to Freedom

Nabucco contains the famous chorus *"Va, pensiero, sul'ali dorate"* ("Fly, Thought, on Golden Wings"), whose beautiful and really winged melody carried Italian audiences to the pitch of enthusiasm in bygone times, when Italy first awakened to freedom, about a century ago. So it was particularly significant to begin the season with this opera, now that freedom has been won at last with the coming of the Republic.

Nabucco is mainly a choral work; the collective personage of the crowd dominates the scene and action. The individual Biblical king Nabucodonosor seems rather pale and faded in comparison, while the situation is still worse for the other characters of the opera, in spite of some beautiful musical pages. Verdi's inspiration reaches its highest point in the vast choral scenes, which are considered among his best creations.

The opera was excellently conducted by Tullio Serafin, with the baritone Gino Bechi in the part of Nabucco, an artist who joins a vigorous dramatic temperament with a most beautiful soft, well modulated voice. The other singers were the soprano Maria Pedrini; the contralto Fedora Barbieri and the tenor Binci, all excellent; and particularly laudable was the chorus, skilfully prepared by Vittore Veneziani. There was a warm success and atmosphere of cordial sympathy.

New Pizzetti Opera Premiered

Not so successful were the two following performances, Rossini's Cenerentola and Pizzetti's new opera, L'Oro (The Gold). Cenerentola is far from having the originality, liveliness and perennial youth of The Barber of Seville. The libretto is very weak, a hybrid combination of fairy tale and love plot, a heterogeneous mixture of comedy and sentimentalism. With such a text, Rossini could not create a masterpiece, and the opera seems by now full of wrinkles and not particularly interesting. Serafin did his best and so did the singers—the baritone Italo Taio, the young tenor Infantino and the soprano Barbieri. But nothing could prevent a rather tepid reception by the audience.

Ildebrando Pizzetti is not, of course, a tyro in the opera field. Many a Milanese remembers the warm reception that welcomed his opera Deborah and Jaele about a quarter of a century ago. Other theatrical works of his fell rather quickly into oblivion, though his Fra Gherardo travelled to the Metropolitan more than a decade ago. He does his own librettos and his dramatic talent is no doubt remarkable. As for the musician, he is an undisputed master of world renown. But it is doubtful whether he possesses an ideal temperament for the lyric stage. His recitatives do not escape a certain monotony, there is always an excess of exalted cries and violent declamation, with a few rare oases of melody and lyric relaxation. The choruses are masterfully handed and sound beautifully, both in homophonic and in polyphonic style. They were the best part of Deborah and they are also of this new work.

The plot of the opera contains suggestions and allusions to social problems of the past and of the present, and gives the composer an opportunity for large frescoes, not devoid of grandeur. The malignant power of gold on mortals forms once more, as in Siegfried's legend, the center of this drama, and again, as in Wagner's creations, the sacrifice of a generous woman resolves the intricate knot.

The performance, entrusted to the direction of the composer himself, was first rate in all respects. The principal parts were interpreted by the excellent tenor Annaloro, the passionate soprano of Mercedes Fortunati, the rich contralto of Lina Zinetti and the powerful young bass Cesare Siepi. But all efforts failed to prevent a rather cold reception from public and press.

Rosenkavalier Revived

The next opera heard was The Chevalier of the Rose by Richard Strauss. The last time this work was conducted here by the composer himself, about ten years ago; this time the opera was entrusted to Maestro Panizza, the well-known conductor of the Colon in Buenos Aires, who had not appeared on the Scala podium for years. He gave a masterly rendering of the beautiful score, well assisted by the delightful Elsa Calvelti as Ottavio, the excellent Adriana Guerrini as the Marechale, the lovely Adriana Cortini as Sophie, and the excellent Italo Taio as Baron Ochs, in an harmonious frame of delightful scenery and lovely costumes. On the whole, a splendid performance in the true line of the best Scala tradition.

ILDEBRANDO PIZZETTI, who conducted his new opera, L'Oro, in its world premiere at La Scala.

Vivaldi Concerts in Milan

The reopening of the concert season in Milan has been marked by a renewed interest on the part of the public—a good sign, since last year the concert halls, but for a few exceptions, did not seem to attract capacity audiences, such as are capable of creating the warm atmosphere of success and enthusiasm.

The Scala reopened its doors for a series of symphonic concerts taking place before the opera season. Two concerts were dedicated to the old-time Italian master, Antonio Vivaldi, whose popularity is rapidly increasing, since several musicians and musicologists have begun to study and to publish some of the immense bulk of his lying in oblivion for about two centuries in the libraries of Turin and Germany. Now the Institute di Alta Cultura will sponsor a complete edition of Vivaldi's works.

These two Scala concerts, conducted by Alfredo Casella, were a most interesting anticipation of an event which will no doubt be memorable in the history of music. In the first concert Casella presented the overture to the opera Olimpiade; the "Suspicion" (first performance for Milan) and the Concerti in G minor and B minor. In the second, which took place in the Scala foyer, several fine pieces of chamber music were heard. The audition of all these works confirmed the now commonly held opinion that Vivaldi is one of the giants of music, and well deserves an honored place near Bach, whose admiration and worship for him are well known. Casella was excellently assisted by the soprano Maria Fiorenza, the string players Carpi, Ferraresi, Gorrieri, Minetti and flutist Peloso.

Other Solo Performers

Backhaus was the acclaimed soloist of the second symphonic concert, performing Beethoven's Concerto in C minor, and Zecchi conducted works by Schubert, Weber, Ravel. The third concert was entrusted to Maestro Guarnieri; with Brengola as soloist in Mendelssohn's Violin Concerto (the latter had won the first prize in the Geneva September competition, and the Scala audience received him with particularly warm sympathy).

There followed a concert conducted by Maria Rossi, with Carlo Vidusso as excellent soloist in the new Pick-Mangiagalli Piano Concerto. Honegger conducted the next concert, with a program entirely of his own compositions, some of which were new for Milan. The composer was welcomed by the audience and cordially applauded.

Victor de Sabata, just returned from a triumphant tour in England, conducted the two next concerts of old and modern music, winning a personal success for his refined sensibility, exceptional vigor and dynamic temperament.

Chamber Concerts

Besides the Scala symphonic concerts, Milan has had quite a number of chamber music concerts, offered by the various associations, such as the Società del Quartetto, Amici della Musica, Associazione per la Musica da Camera, etc. Pianists seem to be the rage at the moment: Backhaus, Magaloff, Cortot, Fischer, Borovsky succeeded in drawing crowded halls and selling out big theatres.

A series of vocal concerts were offered by the Circolo Giovanile, presenting cyclic programs on the evolution of the Lied. Interpreters: Leila Bianchi, Jolanda Gardino, Mignon Lollini, Irma Bozzi-Lucca. Another vocal concert in the Scala foyer was given by the American soprano Anne Brown, who won a personal success with her interpretation both of classic and folklore songs, including Negro Spirituals.

The Association for Chamber Music offered the complete series of Beethoven's Trios, masterfully interpreted by Pelliccia, Amfiteatrov and Ornella Politi. The Scala Quartet gave a beautiful Brahms concert; and the excellent new Quartetto Italiano and the well known Loewenguth Quartet from France gave old and modern music. Other soloists in Milan concerts were the violinist Vasa Prihoda, pianists Carlo Zecchi and Vilmo Brigidi, cellist Enrico Mainardi, the piano duo Kirpitschoff-Zambelli, tenor Papasian, baritone E. Kubicki and, in a well chosen Mozart program, the flutist Du Baviers, pianist Toffoletti and bass Baransky.

Twice a week at the Teatro Nuovo chamber orchestra concerts take place, with Italian and foreign conductors; Dobrowen, Sacher, Sonzogno, Rossi have appeared up to now. In the hall of the Angelicum, Maestro Gerelli on Thursday nights leads another chamber orchestra entirely of feminine members, who show ardor and diligence in their task.

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EVA DE LUCA

AMERICAN LYRIC SOPRANO
of the
PHILADELPHIA LA SCALA OPERA COMPANY

Stars as Mimi in Boheme

"The La Scala Opera Company of Philadelphia came to town last evening to present Puccini's La Boheme at the Lyric . . . And as prima-donna they brought with them Eva De Luca, to make her professional operatic debut in her native city, singing 'Mimi.' Needless to say that her reception was a very warm one, not only through affection, but due to the evidence that her present status is admirable and her future promising . . . Miss De Luca gave an appealing interpretation of her first aria, and really proved herself in the big third act scene of parting. The 'Addio, dolce svegliare' gives opportunity for full use of the soprano's upper register, her strongest point, and 'brought down the house' in traditional manner."

—Baltimore News, Nov. 23, 1946

"Seldom has a better performance of Puccini's La Boheme been presented here than the production offered by the Philadelphia La Scala Opera Company last night at the Lyric Theatre. For the large and highly responsive audience, the chief interest of the evening was Eva De Luca, who made her grand opera bow in the role of Mimi. The young lyric soprano from Dundalk did not disappoint her listeners . . . she shows promise of becoming a great singer. This was implied by the exciting, thrilling *timbre* that she displayed, particularly in the upper range. It was also implied by her wide use of dynamics, her artistic phrasing and her smooth even tones. Miss De Luca's dramatic ability was also a contributory factor. She gave a convincing and an appealing portrayal of the young embroidery maker in the story of a group of Bohemians in Paris in the 1840's."

—Baltimore Morning Sun, Nov. 23, 1946

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Musical Courier Film Music Contest Lauded

Citations for Best Cinema Scores and Dances of 1946 Termed Praiseworthy

(Listings of 1946 film productions and musical credits will be continued in the issue of Feb. 15)

The Musical Courier Film Music Contest, which was launched on Jan. 1 and will close on April 15, has attracted favorable comment from a number of leading authorities in the field. A couple of these are reproduced here, while others will be published in later issues.

New York
Jan. 15

Editor, Musical Courier:

I think your idea for giving citations for the best film music is a good one.

We have no ideas on the subject at the moment, except to say that we feel the best film music is music which does not intrude itself upon the story. When a composer makes his music more important than the dialogue, then it seems to us he defeats the whole purpose of screen music.

We shall be very interested to receive announcements of your awards.

Cordially yours,

MAXWELL HAMILTON
Editor, Motion Picture Magazine.

•

New York
Jan. 13, 1947

Editor, Musical Courier:

Thank you very much for your recent news of your annual Citations for the Best Film Music, which is a worthy way of encouraging better screen music. . . .

Cordially,

JAMES W. MOORE
For "Movie Makers" Magazine.

Says Courier Is in Vanguard

Jan. 15, 1947.

Editor, Musical Courier:

I think it quite fitting to point out to you that the Musical Courier has again proved to be very much ahead of the other publications in enlightening the world of music of celebrities heretofore unknown to the U.S., and who are now outstanding successes.

I am referring particularly to the case of Ferruccio Tagliavini. If you will look back to your issue of September, 1944, Signor Tagliavini's name appears on your editorial page as one of the popular opera singers of Rome. However, in your issue of April 1, 1945 the real news that Signor Tagliavini was coming to the U.S. was first printed. It is, indeed, a fitting tribute to the late Editor-in-Chief, Leonard Liebling, to have the foresight in publishing the reports of an unknown Army Sergeant. I am especially gratified since my predictions of his success here in America have all come true, and during the performance of LaBoheme last Friday evening at the Metropolitan, I had chills running up and down my spine as a result of a performance that hasn't been heard and seen in these parts for many and many a year.

May I again thank the Musical Courier for the extreme pleasure this publication has given me in publishing my remarks during my stay in Italy during the war, and congratulations to the staff for being so generous as to inform the musical world, here in America, of a singer who created a sensation at his debut two years prior to his arrival.

May you have continued good fortune in 1947, and let us all hope and pray for more singers of Tagliavini's caliber. I remain

A Courier fan,
HERMAN WILDEMANN.

Louis Kaufman Plans Coast-to-Coast Tour

Louis Kaufman's annual spring coast-tocoast tour has been sold out for the third consecutive season, and the noted violinist's film studio commitments do not permit him to accept any more engagements at that time.

Among the few concert violinists who consistently play a large proportion of American music, Kaufman again will feature an all-American group of compositions by Aaron Copland, Robert McBride and William Grant Still on each concert of his tour.

LOUIS KAUFMAN,
violinist, examines an ancient African wood and brass "fetiche" from his collection of sculptures.

At his annual Town Hall recital in New York, March 14, Kaufman will introduce several important contemporary works, including the first performance in America of a Violin Concerto by the Russian composer, Lev Knipper. This work has been acclaimed by the leading Soviet critics as one of the most important Russian works composed in 1944.

He also will give a world premiere of a Pastorale by the American composer, William Grant Still, a tone poem for violin and piano, the subject by the violinist.

Included in his tour are New York City, Poughkeepsie, Rome, Cortland, Niagara Falls, Beacon, and Peekskill, N. Y.; Framingham and Worcester, Mass.; Woonsocket and Pawtucket, R. I.; St. Augustine and Bradenton, Fla.; Hackensack, N. J.; Hagerstown, Md.; Manitowac, Wisc.; Mankato, Minn.; Joliet, Ill.; Carroll, Iowa; Knoxville, Tenn.; Leavenworth, Kan.; Stamford, Beeville, Goosecreek, and Odessa, Texas; and Santa Cruz, Calif.; concluding at Occidental College, Los Angeles. R. D. S.

HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

Milton Schwarzwald, head of Universal-International's music department, assigned Johnny Green as conductor and music director of Deanna Durbin's just started For the Love of Mary. Also set were Walter Schumann for Abbott and Costello's current comedy, and Frank Skinner, who will handle the Claudette Colbert-Fred MacMurray starrer, The Egg and I.

•

Albert Sendray, who divides his time between writing serious music and orchestrating and arranging music at MGM Studios, has added to the limited repertory of viola music with a Sonata soon to be published by Elkan-Vogel. His Sinfonietta, played by Stock and the Chicago Symphony in 1941, also will be issued.

His father, Dr. Alfred Sendray, is conducting the music for the forthcoming MGM film on the life of Schumann. When he leads the orchestra for the Liszt E-flat Concerto, which is included, it will be for the 79th time. In the course of the other 78 performances, he has had Schnabel, Gieseking, Arrau and many other celebrated pianists as soloists, during 15 years at the Gewandhaus concerts in Leipzig.

•

Katherine Hepburn, who will portray Clara Schumann in the MGM film is, of course, no pianist. As it never would occur to any producer to have a woman play for a feminine virtuoso, Artur Rubinstein has been secured at a reputed fee of $60,000.

•

Dimitri Tiomkin, a contender for this year's musical honors for his scores for Duel in the Sun and It's a Wonderful Life, is scoring The Long Night, a Hakim-Litvak production for RKO-Radio release, co-starring Henry Fonda, Barbara Bel Geddes, Vincent Price and Ann Dvorak.

•

Miklos Rozsa, whose scores to The Killers, Spellbound and other prominent pictures have lifted him to the top of screen composerdom, is leading a triple life at the moment. He is just completing Desert Fury, for Hal Wallis at Paramount, has started scoring The Other Love for Enterprise, and is keeping one ear on Time Out of Mind, for Universal-International. The latter is utilizing music from his previous Lydia, reworked by Mario Castelnuovo-Tedesco under Rozsa's supervision.

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Dorothy Lamour is studying piano with Al Stella. She has no designs on the concert field, but wants to be able to play her own accompaniments.

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Marlene Dietrich revealed a hidden musical talent on the set at Paramount a short time ago. She had demonstrated it to GI's but it was new to Ray Milland and Director Mitchell Leisen when she played on the musical saw. "I learned it in Vienna, years ago," she admitted.

•

First performance of Antheil's Musical Picture of Jan will be given by Pianist Frederick Marvin when he plays Feb. 11 in the Marines Memorial Theatre in San Francisco. He is playing Debussy's Epigraphes Antiques, as well as Honegger and Prokofieff novelties on his program.

•

Musicologist Julius Gold has been reengaged by the Beverly Hills Adult Education Division for another series of 16 Monday evening seminars on the foundations of musical composition, beginning Feb. 3.

(*Other Los Angeles News on Page* 59)

Ellsasser Honors Schweitzer

Richard W. Ellsasser, 20-year-old concert organist, in his recital in Jordan Hall, Boston, on Jan. 14, in honor of Dr. Albert Schweitzer's 72nd birthday, played works of Purcell, Dandrieu, Bull, J. S. Bach, Guilmant, Bela Bartok and two original compositions, one an organ transcription of the score to his ballet Greenwich Village which won the $500 prize of the Henry Levitt Foundation. On Jan. 17 Mr. Ellsasser played at Beverly, Mass.; two days later gave his seventh annual recital on the Casavant organ in the First Baptist Church of Syracuse, N. Y.; and, 26, was soloist at the Worcester Municipal Auditorium. The first week in February he is heard in Rockport, N. Y., and Brooklyn, Mass. Soon after he leaves for his 10th annual southern tour, returning to Boston late in March.

YOUR BALLOT

For the *Musical Courier* Citations for the best music on the screen during the past year. You need only give the name of the picture; the individual deserving the citation will be identified through it. Ballots will be printed in each issue during January, February and March. You can vote as many times as you like, but each ballot must be signed. All ballots must be submitted by April 15.

***Musical Courier*, 119 West 57th St., New York 19, N. Y.**

I vote the following films deserving of the 1946 *Musical Courier* Citations:

(1) Best original score .....

(2) Best arranged score .....

(3) Best conducted score .....

(4) Best orchestration .....

(5) Best original song .....

(6) Best instrumental solo .....

(7) Best choreography .....

(8) Best musical short subject .....

Name .....

Address .....

.....

GUNNAR JOHANSEN

Scandinavian Revealed as Piano Genius

GUNNAR JOHANSEN SCORES AS PIANIST

Gunnar Johansen, Danish pianist and composer, proved his right to a place among the leading keyboard artists of the present time at his first New York recital given last night at Town Hall. His playing exhibited a rare combination of intellectual keenness, emotional warmth and sensitivity. It was strikingly individual, yet always sane, extraordinary for wealth of imagination and completely satisfying in every regard.

Mr. Johansen made known virtuosity of the highest order, and uncommon musicianship. But the crowning characteristic was a ravishingly beautiful tone, unique in its velveteness and limpidity, and capable of the widest range of color effects. It was a tone that always sang, and maintained its fascinating quality under all dynamic conditions.

Mr. Johansen's seriousness of purpose was exemplified by the program he presented. It opened with a group of three unfamiliar early works, a hymn of the fourth century by St. Ambrose; an offering entitled "Meskin es hu," by the fifteenth century Dutch composer, Jacob Obrecht, and a Toccata by Sweelinck. These led to two masterpieces of extensive proportions, Reger's "Variations and Fugue on a Theme by Bach," and Schubert's Sonata in B flat major. The second half of the schedule was devoted to the pianist's own compositions, comprising "Toccata in the Phrygian Mode," "Atonal Sonata" and Second Sonata "Pearl Harbor."

One realized with the performance of the initial hymn of St. Ambrose, despite its brevity and simplicity, that Mr. Johansen was a musician of unusual artistic stature. He at once established a profoundly devotional atmosphere in its opening measures, and gave the music a haunting appeal with unusual color effects, culminating in a delicate bell-like announcement of the theme, high up on the keyboard, over the soft, deep fundamental tone in the bass, that maintained its reverberations as if by magic through an uncanny skill in the use of the pedals.

But Mr. Johansen's superlative gifts as technician and interpreter were disclosed in the full in the Reger and Schubert contributions. The Reger set of variants on a Bach theme is not only one of the finest works of its composer, but also one of the greatest of its genre in the entire literature. Its thirteen variations and concluding double fugue are so exorbitantly difficult and ask so much in the way of interpretation, that they form a severe test of any pianist's abilities.

Mr. Johansen played the composition with a virtuosity, depth of comprehension and tonal glamour that could hardly have been more completely in line with its needs and intentions. The different variations were sharply contrasted, and led to a powerful climax of breath-taking bravura in the final one that led to the magisterially performed fugue. And nowhere in the whole opus was there a hint of overstatement, or a tone that was not a caress to the ear.

As outstanding was the reading of the Schubert sonata, which for once seemed not a measure too long. For exquisitely shaded, subtle tone, limitless imagination in play of hues, charm of melodic outline, and depth of insight, all four movements could not have been more affectingly projected. This was ideal Schubert playing from first to last, and never has this reviewer heard any other performance of the sonata that neared this in conviction and sustained lyricism.

—NOEL STRAUS,
NEW YORK TIMES, Jan. 13, 1947

PARIS—Briefly said, Mr. Johansen belongs to the Great Pianists.

AMSTERDAM—An artist by the grace of the god of interpretation . . . a pianist who seems to be able to master everything . . . a man of the future.

COPENHAGEN—He played with such bravour, precision and rhythmic elan that his public lost its breath. With his all conquering technique and a tone filled with beauty, an unmatched pianissimo—he is born for the great world. The great genius from a little country. Recalls Franz Liszt.

HELSINGFORS—We must place Gunnar Johansen among the very first of today's great virtuosi. He is just as interesting in Mozart or Beethoven classicism as in the Paganini-Liszt fireworks.

SAN FRANCISCO—Prodigious program . . . great artist . . . glorious triumph . . . The little land which gave us Hans Christian Anderson and the story of Hamlet, sent us the young pianist, Gunnar Johansen, pianist elect . . . great artist . . . among the masters.

LOS ANGELES—The best performance of Saint-Saens' G minor Concerto that I have heard.

SAN DIEGO—Reminds one of the young Paderewski.

CHICAGO—Johansen receives ovation . . . phenomenal talent . . . roars of admiration.

One of the rare treats of the season was Gunnar Johansen's recital last evening at Howard University. Why this superb pianist is not among our popular idols is a mystery that will be cleared up only when we shall know all the elements that constitute popularity. That is too involved a subject to be discussed here. But one reason why Johansen is not as widely acclaimed as he should be is probably his complete indifference toward the tricks of his profession. His technical equipment includes everything that the ideal pianist should have, and he uses those resources with a confident mastery that is ruled by an utterly sincere artistry. Only that sincerity and conscientious integrity indicated the serious program that maintained an atmosphere of nobility and tragic sorrow from beginning to end. It was a recital appropriate to the ominous age in which we live, a recital to test the metal of our ethics and in the sensitivity of our spirits. In performance the recital was completely satisfying in the absolute command of dynamics, the balance between power and restraint, the perfect pedaling and the transparency of the playing. I have never heard so majestic and colorous a reading of the Liszt variations on the Bach chorale. The Schubert Sonata, which sounded weak and feeble under less eloquent hands, was a swan song of infinite poignancy. And Johansen's own compositions disclosed a breadth of vision, a penetrant insight into the relation between life and music, and a spiritual intuition that left one deeply moved.

—WASHINGTON POST, Feb. 26, 1946

DANISH PIANIST HEARD IN DEBUT IN TOWN HALL

A highly distinguished interpreter of piano music is Gunnar Johansen, who made his debut in recital in Town Hall last night. The Danish pianist proved himself to be not only the possessor of a musical mind which views familiar music with remrakable originality, an originality, however, that is always held in check by an unassailable taste which never permits his conceptions to sound forced or arbitrary. Everything he undertook bore the stamp of an acutely perceptive, solidly grounded musicality, which with his first-rate technical gifts and extraordinary tactile sensibility, made his work consistently arresting.

The three brief ancient pieces by St. Ambrose, Obrecht and Jan Sweelinck which opened his program gave but a faint inkling of the superb pianistic achievements which were in store for his auditors. But in Reger's Variations and Fugue on a Theme of Bach, one of the half-dozen finest works in this form in the piano literature, his truly exceptional qualities found a vehicle in which they could be exhaustively revealed. Not only did he unravel the work's notoriously intricate technical problems with unassertive flawless mastery, but he invested every variation with a fascinating, subtly varigated tonal web which served him immeasurably in revealing the composer's desires. The long complex fugue, a masterpiece of architonics, was set forth with a musical, tonal and technical resourcefulness which allowed him to unfold his conception with unerring, progressive intensity until a stupendous climax was attained; yet at its peak, Mr. Johansen's tone retained its rich sonority without even a suggestion of the glassy percussiveness which afflicts the fortissimo of most pianists.

Equally impressive was the discourse of Schubert's great Sonata in B flat, a work full of pitfalls for the ordinary pianist, yet which in the hands of so imaginative a player as Mr. Johansen, enchants and affects the listener throughout its long course.

—JEROME D. BOHM,
N. Y. HERALD TRIBUNE,
Jan. 2, 1947

RETURNS TO NEW YORK FOR RECITAL
Carnegie Hall, October 10, 1947

Suite 701, 119 West 57th Street, New York 19, N. Y.

1946 PRESS

Soloist with the New York Philharmonic-Symphony

"Stell Andersen performed the Grieg Concerto admirably, not only with technical mastery, but with enkindling imaginative insight." —*New York Herald Tribune*, July 4

"... a sensitive and musicianly reading of the famous work, dignified and sympathetic. Her technique was clean and her tone was pliant and colorful. The performance was especially commendable." —*New York Times*, July 4

Concert Tour of Holland and Norway

SOLOIST IN HOLLAND WITH CONCERTGEBOUW AND RESIDENTIE ORCHESTRAS, THE HAGUE, THE ROTTERDAM PHILHARMONIC, AND ARNHEM AND GRONINGEN ORCHESTRAS

"One who has such brilliant technique and poetic vision belongs to the highest ranks." —*Nieuwe Courant*, The Hague, October 15

"The recital of Stell Andersen was an event. It is seldom that one hears such rich playing, with every imaginable gradation of touch, care for details and controlled dynamics." —*Trouw*, Amsterdam, October 12

"The 7th Sonata of Prokofieff was a masterpiece of modern piano-playing."—*De Waarheid*, The Hague, October 15

"Stell Andersen is a superb pianist. Her technical control and her musical expression can be called, without exaggeration, phenomenal." —*Dagblad*, Groningen, October 17

"Stell Andersen revealed all the musical and virtuoso possibilities which the Grieg Concerto offers. We heard an interpretation which left nothing to be desired." —*Het Parool*, Rotterdam, October 26

"Stell Andersen played the Grieg piano concerto with the bravura and technique which this concerto requires. Her success was extraordinary and well deserved." —*Groot*, Arnhem, October 27

"In the Chopin Etudes (Op. 25) she recreated them with a completeness seldom heard. Her octave technique is remarkable; her runs fantastically light and fluent." —*Arbeiderbladet*, Oslo, November 29

STELL ANDERSEN

OUTSTANDING AMERICAN PIANIST – ACCLAIMED IN UNITED STATES ... AUSTRIA BELGIUM ... CZECHOSLOVAKIA ... DENMARK ... ENGLAND ... FRANCE ... HOLLAND ... HUNGARY ... ITALY ... NORWAY ... POLAND ... SWEDEN ... SWITZERLAND

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Steinway Piano

LONDON Purcell Revamped

By HUGH LIVERSIDGE
London

The Covent Garden Trust recently gave us its first production, which was largely recruited from its own resources. Constant Lambert has made an arrangement of Purcell's masque. The Fairy Queen. The original was first produced in 1693. But instead of Shakespeare's lines, Purcell's music is wedded to rather prosaic doggerel.

In Constant Lambert's version the plot is centered round the quarrel between Oberon and Titania. While it is always a pleasure to hear Purcell's music when well sung, it was not always so on this occasion.

The whole masque inclines to tedium. What may have been an exciting spectacle in Purcell's day is, in this *blasé* era of luxurious stage spectacles, tiring.

Such slender honors as can be awarded fall to the Sadlers Wells Ballet. As a Nymph, Moira Shearer was truly enchanting, and Margot Fontey made a brief but welcome appearance. As Oberon, Robert Helpmann acted well and carried conviction; but as Titania, Margaret Rawlings reminded me of amateur theatricals. Her sense of decorum was such that her Fairy Queen never left the staid precincts of our most conventional and proper suburbs.

The singing forces included Audrey Bowman, Muriel Burnett, Constance Shacklock, Bruce Dargavel, Rhydderch Davies, Olive Dyer, Edgar Evans, David Franklin, Hubert Norville, Gladys Palmer, Muriel Rae, Dennis Stephenson, and of course, the Covent Garden Opera Chorus.

Boult and L.P.O.

At Covent Garden, Sir Adrian Boult conducted the London Philharmonic Orchestra. The Rossini-Britten Matinees Musicales is, to my mind, a somewhat unfortunate piece of work. It emphasizes all that is vulgar in Rossini's nature, and its noisy clap-trap does scant justice to Rossini's spontaneous and champagne-like melodies.

Boult's pedestrian reading did not mend matters. Elgar's symphonic study Falstaff fared much better. Boult is obviously at home in this composer's music.

Arrau Returns

Claudio Arrau, the noted Chilean pianist, made his first appearance here since the war when he was soloist at the Albert Hall with the London Symphony Orchestra. He gave a magnificent performance of Beethoven's "Emperor" and one which showed that his great technical proficiency and musicianly qualities are as notable as ever.

SIR THOMAS BEECHAM at an orchestral rehearsal in London.

BOOKING: U. S. VERSUS EUROPE

(*Continued from page* 10)

fession of the press representative is virtually non-existent there. There is no press-book to be written, no stories to be distributed to newspapers. There is no advertising for an artist, apart from the announcement of the recital in the daily papers. These then criticize the concert, and their reviews may be used by the managers in a prospectus on the artist, which he sends around to the concert societies or local managers he wants to engage the artist.

But there is no wholesale "selling" of the artist's personality. His or her private life remains unexploited for publicity purposes. If he does well, and his reviews are good, this does the trick and helps to build the career in opera as well as concert. If an artist applies for a position with an opera house or in concert, he or the manager sends the "material"—which means a photo and reviews. After that the employer decides whether the artist is his choice or not.

It also is not so important to be "glamorous." As a European manager put it to this writer the other day: "We want a greater stress on musical content than a brilliant façade."

International Cooperation

The end of the war found the managers of both continents most eager to resume their old relationships. Representatives of the two big organizations here and independent managers went over to Europe to tie up again what the war had interrupted. On the other hand, European managers were soon among those who came to these shores to study the situation in this country.

Both were interested to see what new talent had come to the fore in those five years of enforced separation, and—as we are told—both were surprised by the number of artists whom they deemed worthy to be introduced to their respective audiences.

Consequently, we find quite a number of American artists touring Europe, and reports coming back that apparently they are conquering the old continent. It is nice to think that amongst these pioneering artists are a number of the young American generation whose successes abroad increase the respect of the European listeners for the achievement of the American musician.

On the other hand, there are quite a few new artists appearing on the concert platforms and the operatic stages in this country who recently arrived from Europe, bringing to us their art as a new and worthwhile experience. In this interchange of artists, the manager has his meritorious and important share.

If it is true, as Maeterlinck says, that "the Future is the world we are building," the manager is one of the most responsible and influential architects of the musical world of tomorrow.

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Portland, Ore., Series

PORTLAND, ORE.—The Ellison-White Bureau, for the first five months of 1947, presented in January the Original Ballet Russe, starring Markova and Dolin, and Marian Anderson; and schedules Robert Casadesus, Feb. 13; Trudi Schoop Ballet, Feb. 17; Paul Robeson, Feb. 24; Roland Hayes, March 2; John Charles Thomas, March 5; Draper and Adler, March 11; San Carlo Opera, March 19 through 23; Claudio Arrau, March 25; Minneapolis Symphony, April 8; Heifetz, April 12; James Melton, April 18; San Francisco Symphony, May 5.

Simon in New Rochelle

NEW ROCHELLE, N. Y.—Abbey Simon, pianist, gave a recital at the Chidwick Hall, College of New Rochelle, Jan. 17, sponsored by the Westchester Scholarship Guild.

Up and Down the Guild Keyboard

Luise Vosgerchian, artist diploma winner of Nat'l Guild of Piano Teachers, plays in Town Hall on Feb. 16, and Jordan Hall, Boston, March 6. She has been soloist three times with the Boston Symphony in their regular evening concerts and the New York Philharmonic presented her as soloist in her own composition. Since she was thirteen all her study has been with Gladys Posselt Ondricek, Guild member and adjudicator.

The North Carolina Symphony (headquarters at Chapel Hill) is doing much for children of the State, giving 50 free concerts and encouraging the especially talented by presenting them as soloists.

Sara Reynard was guest of honor at three musical gatherings during her visit in New York. She reports that Guild membership has doubled in Columbus, Ohio, under the chairmanship of Nina Dennis Ellis.

A new sonata by Harold Morris will be played on Feb. 22 over WNYC.

Thomas Richner was guest artist at the January meeting of the Associated Music Teachers, Doris Frerichs for the Piano Teachers' Congress, and Deith Golde (Mrs. Walter Golde) will be the guest pianist for the February meeting. Harold Henry is giving a series of chamber concerts. G. W.

Chapel Hill Orchestra Touring

CHAPEL HILL, N. C.—Dr. Benjamin Swalin, conductor of the North Carolina Symphony, will give 100 concerts in 54 communities in the state this season. The orchestra is under the patronage of the State of North Carolina.

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NEW YORK TIMES,
January 21, 1947

Herbert Sorkin, 25-year-old New York violinist, gave his first local recital last night at Town Hall. The three major works of his program were Hindemith's Sonata in E, Bach's D minor Partita for violin alone and Prokofieff's Concerto No. 1.

The young violinist is certainly an accomplished performer. Everything he did was clean and secure. The intonation was true and the sounds were expertly varied according to the music performed, being warm and full in the Bach and dry and precise in the Prokofieff.

Whether it was sustaining long quiet notes with perfect steadiness, plucking with the left hand while bowing, or making the violin whistle like a bird, Mr. Sorkin was the master of his instrument. On the score of technique alone it was an impressive debut . . . everything was in good taste. Each selection was carefully studied. The works were all correct in their main outlines and the dynamic frameworks were right.

NEW YORK HERALD TRIBUNE,
January 21, 1947

Herbert Sorkin, who made his New York debut in Town Hall last night, turned out to be more than just another violinist adding his name to the already swelling lists of competent young performers. This young man has a substantial grasp of the mechanism of the violin and the various devices of his trade. In addition to this, music seems to be for him a real experience and its evolution obviously seems important enough to him to keep in stride with its latest creative developments and to adopt his style accordingly.

Nor did he hesitate to acknowledge his alert interests in a list in which the modern works, among them Hindemith's Sonata in E and Prokofieff's First Concerto, exceeded in their total duration, the length of time devoted to Bach and Paganini. Mr. Sorkin has the proper sharp-edged tone for the characteristic incisive moments in contemporary music. He has the required lyricism, too. The Hindemith was properly bucolic, and the Prokofieff had everything cleanly worked out, even to the delicate harmonics near the end. The work itself, Prokofieff at his finest, stands up remarkably well with a piano reduction of the orchestral part, and it was a delight all around last night with Artur Balsam as excellent collaborator at the piano.

NEW YORK JOURNAL-AMERICAN,
January 21, 1947

Credit . . . Herbert Sorkin with an exceptional Town Hall debut last night . . . credit him also with one of the boldest strokes in program-making in years. In him are the potentialities of a true artist . . . Few newcomers would hazard such an initial program. Sorkin capitalized on it . . . Talent was evident throughout the recital . . . the violinist sensed the musical values in each work and saw that they were given full recognition. His fine grained tone . . . has beautiful texture. He proved himself a stylist, knowing the contour of a phrase and the coloring required . . . the Prokofieff . . . was played with great insight and skill.

HERBERT SORKIN

Young American Violinist
Makes Exceptional New York Debut

Herbert Sorkin, who was heard in his first New York recital at Town Hall last night, is a violinist of uncommon promise. Performing a varied and exacting list of selections ranging from Bach's D minor Partita for unaccompanied violin to Hindemith's Sonata in E, he demonstrated outstanding technical ability, admirable intonation, and a well developed interpretative talent . . . The Bach partita . . . was a commendably musicianly performance. Three short selections were played with spirit and precision . . . the outstanding interpretation both stylistically and technically, was Prokofieff's First Concerto. Aided in no small degree by the excellent collaboration of Artur Balsam at the piano, Sorkin made it vivid and entirely convincing, sweeping through its complexities with studied ease. This is a work demanding not only finger dexterity but also, a sure sense of phrasing and tonal coloration. The violinist met these requirements easily, making the concerto a satisfying and agreeable experience for his listeners.

—New York Sun, January 21, 1947

Herbert Sorkin's New York debut concert last night in Town Hall was one of those healthy events which turned out as all debuts would if the musical world and its talents were higher on the ladder toward utopia . . . The young artist opened with the lyrical Hindemith Sonata in E, which is the composer in a singing mood with a colorful harmonic background . . . Mr. Sorkin disposed of this with a tone of good quality and a sensitive performance. Plunging forthwith into the second Bach Partita in D minor, for violin alone, the playing here was of a high order and Mr. Sorkin again demonstrated his sound musicianship and the ability to project ideas with conviction . . . Prokofieff's First Violin Concerto in D major, one of the most provocative contemporary works, is far too little played, projecting its exotic moods and disposing of its many fascinating but difficult violin effects, however, is a challenging business. Mr. Sorkin gave the work a beautiful performance, remarkable for its technical assuance and tonal color.

—New York Post, January 21, 1947

A brisk new talent among the younger set of the flying bow breezed into Town Hall last night with the debut of Herbert Sorkin. Beside showing marked gifts, the 26-year-old New Yorker rated a special citation for one of the season's riskiest acts of bravery—opening a debut program with a Hindemith Sonata, and trailing it with an unaccompanied Bach Partita. But, then, this boy wasn't worrying about concert-hall formalities . . . As last night the program mixed old and new music with haphazard daring . . . But young Sorkin even seemed ready to leave himself out of the picture, as if the only thing that counted on last night's program was the music—not the big night of a Town Hall debut . . . Mr. Sorkin was always pretty sure of his tone and technic. Where he broke from standard debut practice was in drawing attention to the music by reducing his own personality to a kind of casual intermediary . . . This was one fiddler who never obstructed the listener's view of the composer . . . Mr. Sorkin knew how to make the suite sing (Bach Partita). There were beautiful soft passages in the Chaconne, for example, almost mystical in inward song.

—New York World Telegram, January 21, 1947

For information address: Suite 701, 119 West 57th Street, New York 19, N. Y.

SILHOUETTES

By MARY CRAIG

JENNIE TOUREL

On Programming

By Jennie Tourel

In singing almost everywhere in the United States and Canada, in almost every representative community, big cities, small towns, great universities, small colleges, I honestly can't say just exactly what it is that audiences prefer the most. However, I have a few thoughts which, while not adding up to a pattern, at least give an inkling of the taste and interests of American concert-goers.

When I began to concertize, friends, good wishers, personal representatives, managers, all told me that my programs (consisting of a classic opening group of Purcell, Handel and Bach; a big aria for the second group, usually Mozart; a French third group made up of the better known songs of Debussy, Fauré, Duparc, Hahn, etc.; a fourth group in Russian and Spanish sung in the original languages; and a concluding fifth group of American songs sometimes interspersed with South Americans), were too highbrow for the average audience. My own conviction was that if you presented the numbers with insight and true feeling, there was nothing that American listeners could not take. It turned out that I was right. The result was that wherever I appeared, listeners, concert committees, and the press gave me real thanks for not singing down to them.

As the list of appearances in all sorts of places increased, I did learn that although I never had to sing down, I could obtain greater effect with certain specific songs. For instance, if I sang a song like None But The Lonely Heart, they would rather, for some reason, hear it in English. But when I sing In The Silence Of The Night or O, Cease Thy Singing Maiden Fair by Rachmaninoff, or Gretchaninoff's The Steppe, they go better in Russian. In my French group, a song like Si mes vers avaient des ailes is far more effective, let's say, than Duparc's L'Invitation au Voyage. Recently I tried to sing Fauré's Berceaux instead of Après un Réve and found that it didn't go at all. Often in places where I think a French group will be almost too much, it turns out to be the most applause-catching of all.

It is in your encores, however, that you can determine the real taste of your audiences; but it is fatal to go by that because they love you to do such pieces for encores but would resent it if you put them in the printed list. Among my favorite encores and those I have found most effective everywhere are the following in the order of the listeners' preference: My Hero from The Chocolate Soldier, (they rise up and cheer for this, I usually save it for the last); Si mes vers avaient des ailes (people now call out for this when encore time comes); Songs My Mother Taught Me; Comin' Thru The Rye; Lullaby, by Gretchaninoff.

The one conclusion to be drawn from this is that the singer must first of all do the pieces she wants to do most and feels with the most and then little by little gauge the temper and taste and musical development of a territory, and adjust herself to it. Integrity and flexibility should be the watchwords.

INAUGURAL.
Mrs. Franklin Delano Roosevelt, Dean Dmitry Dobkin and Marie Laufkitis, administrative assistant, at the opening exercises on Jan. 10 of the new New York headquarters of the School of Music of the Brooklyn Free Musical Society. The dedication concert was held in the Roosevelt Memorial Hall of the School with Assemblyman Bernard Austin and State Senator Fred G. Moritt as speakers. Notables from the Diplomatic corps., Legislative representatives and celebrities of the music world attended. (Photo by House of Patria, N. Y.)

Why the "Wobble"?

By Marquesa Helene de Francimont Porcelli

A noticeable increase in unevenness of vocal projection resulting in a wide *wave* or *wobble* in sustained tonal work has alarmed many of the voice pedagogues. The greater part of the blame undoubtedly rests on the too-early, too-heavy professional work allotted to the unready singer whose equipment is unequal to the task. However, there are also definite physical and empirical reasons for faulty production which are the result.

Foremost is the constant misuse of the laryngeal mechanism which can have but one outcome, ruination to the strongest vocal apparatus. Stemming from this misuse, one of the most deplorable vocal defects has found its insidious way into the delivery of many otherwise intelligent artists. They seem to feel that the excessive wiggle in the tone denotes an expressive gift for interpretative effects and they practise the flaw as though it were a purely natural and beautiful concomitant of singing. To the mind of the responsible teacher, this use of tremolo has established its entity through the dictum of vocal ignorance.

Some of the causes for an unintentional "wobble" in the vocal projection may be briefly listed:

1. The continued use of exaggerated *closed* or *dark* timbre of the entire compass.
2. The continual use of exaggerated open timbre on the entire compass.
3. The habitual forcing *up* of the so-called registers.
4. Constant singing with great pressure (muscular or with breath) which produces a manufactured, artificial development of the voice.
5. Nervous tension in daily practise or exaggeration of vocalises; over-extension of feasible range; wrongly adapted repertoire of too heavy calibre or emphasis on taxing tessitura for the individual voice.

Without entering into detailed examination or methods of correction, we might state that voice perception is an important factor in voice production and not to be disregarded.

MARQUESA DE FRANCIMONT PORCELLI

ADELAIDE VAN WEY

Folk Music for Concert Programs

By Adelaide Van Wey

Folk music stems from the heart. It is simple and sincere, yet its very simplicity causes many concert singers to ignore this medium. Why? Don't they realize that it takes the loveliest tones, truest pitch, most sincere feeling to project a simple folk melody? They cannot rely on the florid vocal gymnastics of Italian classics, the great swelling emotional climaxes of the German school, the nuance and filminess of the French nor the tempi appeal of the Spanish to "put the song across."

A folk tune requires every resource of the artist. One hears many concert programs and occasionally finds one folk song "thrown" into the last group—the English group—the audience appealing group—as a "sop" to the lowbrow listeners. But alas! it emerges as over-arranged—often a vocal exercise—that has lost all semblance to the original.

America is just now becoming conscious of the wonderful heritage in folk music that is ours. Witness the great successes of the many purely folk singers, not only on the concert stage but in night clubs, radio, movies and Broadway shows. Having such a universal appeal in so many mediums shows most conclusively the real value of folk music.

Here's a tip, concert singers—look into the vast and wonderful collections of folk songs; then sing them—not alone from the throat—but from the heart.

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PHILADELPHIA HAILS DEBUTS AND PREMIERES

PHILADELPHIA.—The first month of the new year has been very active musically. During Eugene Ormandy's mid-winter vacation, Philadelphia Orchestra patrons accorded hearty welcomes to three visiting conductors — Dimitri Mitropoulos, George Szell, and Igor Stravinsky—a trio offering sharp contrast in style and programming.

Mr. Mitropoulos gave a brilliant performance of the Beethoven Symphony No. 4; and the Mahler Symphony No. 1, heard for the first time at these concerts; Mr. Szell's impeccable direction of Weber-Prokofieff-Wagner program (repeated in New York) won enthusiastic approval.

The Stravinsky concerts, with a program of his own works (all but four being "firsts" here), provided a definite highlight of the season. The program, largely constructed of ballet music, demanded virtuoso performance from the orchestra, which was brilliantly met. The Pulcinella, Scenes de Ballet, Scherzo à la Russe, Four Norwegian Moods, Circus Polka and Divertimento from Le Baiser de la Fée all have originality of orchestral coloring, sharp and clear rhythms, but with emotional content and lyric melody playing a very subsidiary role.

Mary Wallace, 21-year old cellist, was soloist on the third Philadelphia Concert for Youth program, with Ormandy back on the podium. Miss Wallace played the Boccherini Concerto in B flat major with fine assurance, full tonal beauty and technical skill. Beethoven's Leonore No. 3 Overture, Mendelssohn's "Italian" Symphony and the Romeo and Juliet Overture-Fantasie by Tchaikovsky completed the program.

Robert Casadesus' incisive, clear and remarkably sensitive playing of the Mozart Concerto in A Major and Ravel's Concerto for the left hand were the highlights of the Jan. 17 and 18 Philadelphia Orchestra concerts, with Ormandy conducting. The balance of the program consisted of Sibelius' Symphony No. 7 and Debussy's The Sea.

Merrill at Pops

The Philadelphia "Pops," Max Leon conducting, presented Sonia Leon, soprano and Robert Merrill as soloists, and the premiere of Belle Feinstock's American Rhapsody. Mr. Merrill's singing of works by Verdi, Bizet, Strauss, Speaks and Herbert was up to his usual high standard. Miss Leon acquitted herself well in her selections by Puccini and Herbert, and their duets proved popular. Miss Feinstock's work, a musical picture of the American scene as viewed from the Nation's capital, was an agreeable though not particularly original bit of sophisticated Americana with a strong Gershwin touch. Compositions by Suppé, Bizet and Enesco completed the program.

Jan Peerce, newcomer to Emma Feldman's All Star Series, made his bow as a recitalist here. Mr. Peerce's program was high in artistic and musical value as was his singing and interpretative ability, and his enunciation in four languages was most gratifyingly clear. The program plus seven encores, sung with beauty and artistry, provided a thoroughly delightful evening. Warner Bass provided fine accompaniments.

Master of the art of song, Richard Tauber, after an absence of many years, appeared at the Academy in recital under the auspices of the Philadelphia Forum. Mr. Tauber sang a program ranging from works of early composers to operetta, and wove a spell of enchantment that had this usually staid audience calling request numbers at the close. Unforgettable were the interpretations of Schubert songs. Arpad Sandor, at the piano, was an able collaborator.

Claudia Pinza Bows

The Philadelphia La Scala Opera Company's performance of Puccini's La Boheme introduced to local opera audiences Claudia Pinza, 21-year-old daughter of the famous basso, Ezio Pinza, as Mimi. It was an auspicious debut. Miss Pinza's lovely voice, intelligent singing and exceptional dramatic ability augur well for a rosy future. Honors were even between her and Helen George, the Musetta, also a La Scala local debutante. Other principals in the visually grateful and vocally well rounded cast included Nino Martini as Rodolfo; Enzo Mascherini as Marcel; Nino Ruisi as Colline and Lester Englander as Schaunard. Giuseppe Bamboschek conducted.

Chamber Music Events

The Guilet Quartet, consisting of Daniel Guilet and Jac Gorodetzky, violinists, Frank Brieff, viola and Lucien Kirsch Laporte, cellist, was heard in the first of a series of three chamber music concerts in the Academy of Music Foyer. Excellent interpretation of Debussy's Quartet, the Franck Quintet (assisted by Genia Robinor, pianist) and Ravel's Quartet delighted the large audience.

The Art Alliance presented for the first time here the Pasquier Trio, Jean, Pierre, and Etienne, at the Ethical Culture Society Auditorium. This rare combination of violin, viola and cello was heard in a program including four Preludes and Fugues by Mozart and Bach, for which Mozart wrote the Preludes to the Fugues by Bach; Beethoven's Trio in D, Op. 9 No. 2, and Tansman's Second Serenade. High artistry, perfect rapport and tonal beauty marked the interpretation of each composition.

Jascha Heifetz as always packed the Academy of Music when he appeared in recital under the local banner of Emma Feldman in a program of well known compositions, with the splendid assistance of Emanuel Bay at the piano.

EZIO PINZA and his daughter CLAUDIA,

20-year-old lyric soprano, who arrived from Italy and made her American debut as Mimi in Boheme last month with the Philadelphia La Scala Opera. (Photo by Otto F. Hess.)

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New York Times, October 11, 1946 (Olin Downes)

"The final triumph of the occasion, its climax in point of virtuoso display and excitement, which should always inhabit such an exhibition, was Virginia MacWatters' delivery of Zerbinetta's celebrated air. The voice has extraordinary range and flexibility, the technic is precise, and the tone is fresh and beautiful as well as brilliant. Technic was merely a vehicle for anything she wished to express."

New York Herald Tribune, October 11, 1946 (Virgil Thomson)

"The audience . . . responded most of all to Virginia MacWatters, who sang the difficult coloratura aria with a purity of style and accuracy of pitch unmatched in New York City by any other coloratura soprano during my reviewing years."

REGINA RESNIK

Metropolitan Opera Co., San Francisco Opera, Belles Artes, Mexico City

Herald Tribune, May 8, 1944 (Jerome Bohm)

". . . ideally fitted . . . true Santuzza voice . . . voluptuous texture . . . full vibrant low tones, the middle and upper register retaining their shimmering quality throughout the wide dynamic gamut employed."

New York Times (Noel Straus)

"Her voice is pure, steady, and easily produced. . . . What is more, it is under perfect control."

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"Her singing is accomplished and pleasing to the ear (Tosca)."

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STREET SCENE BRINGS VIVID DRAMA TO MUSIC STAGE

When announcement was made that the Elmer Rice play Street Scene would be staged as a musical, with a score by Kurt Weill, there was some discussion as to the possibility of an effective portrayal, since the setting verged on the sordid and the ending was not exactly what the Broadway music fan has a right to expect. The consensus of opinion is that it is one of the truly great accomplishments of this and many other seasons in the theatre.

A tragedy that might occur on a side street of any city, the realistic presentation is so skillfully handled, beautifully and artfully designed that the interwoven lives are at the one time touchingly human and as fascinating as any tale ever read.

Based on a splendid book and played by an exceptional cast chosen for characterization and excellent vocal equipment, the producers have done well for the theatre-going and music-loving public. Leading roles are sung by Norman Cordon, Anne Jeffreys, and Polyna Stoska, with a supporting cast that reads like a musical Who's Who. All are so good that it is only necessary for the interested person to pick a favorite at random from the lengthy program roster.

THREE OF THE PRINCIPALS IN STREET SCENE, new "dramatic musical", with score by Kurt Weill, book by Elmer Rice and Lyrics by Langston Hughes. L. to r., Norman Cordon, Anne Jeffreys and Polyna Stoska. (Photo by Vandamm Studio.)

(Right) MAURICE ABRAVANEL, conductor of Street Scene. (Photo by Suse Byk, N. Y.)

An Effective Score

Kurt Weill's music may not sing in memory like the unforgettable melodies of a Porgy and Bess, but the scoring is effective and original, and several hit tunes will doubtless remain for some time in the national dance repertory and the orchestration is throughout voluminous and tonally warm. Miss Stoska has a seven-minute aria, modern in word and line, in which she displays a voice of lustrous, soaring quality while Miss Jeffreys sings in well-constructed duet numbers with clarity and ease. Special mention should be given also to Messrs. Brian Sullivan, Sydney Rayner and Cordon for fine work in a cast including Hope Emerson, Ellen Repp and many others.

There are innumerable and exquisite ensembles and the aforenamed rhythmic pieces which are outstanding. Various delightful episodes bring colorful contrasts as the impending tragedy gathers force and one moves into the other with no perceptible line of starting and stopping. The spoken lines move with equal facility into the sung parts. There is no bridge, no demarcation, singing speech and spoken song flow one into the other. It is a triumph of musicianly scoring and fine direction.

The performance is also a triumph for the conductor and musical director, Maurice Abravanel, to whom too much praise cannot be awarded for splendid selectivity and artistic achievement.

Laurels should go to Mr. Weill, Mr. Rice; to Langston Hughes for singable lyrics; to Charles Friedman, who was responsible for production direction; to all others concerned with the staging; especially to Anna Sokolow whose fine, unusual dance routine was magnificently done by Sheila Bond and Danny Daniels.

The sidewalks of New York have often been featured in song and story but never with more telling force and powerful impact. This is a great show and, without reservations, a *must* for lovers of the lyric stage.

M. C.

Miami Opera Guild Gives Boheme

MIAMI, FLA.—With Marita Farell, Frederick Jagel and Hugh Thompson from the Metropolitan Opera in the leading parts, the Miami Opera Guild gave first rate performance of Puccini's Boheme. The performance which took place under the sponsorship of the Miami Opera Guild and its director, Arturo di Filippi, was conducted by George Schick. Schick, well known here and abroad and greatly appreciated from his last year's appearance, returned to give an exemplary reading of this score. His sensitivity, mastery of the orchestral part and overall conception made for an evening of sheer delight. Heard to good advantage where Valfridio Patcchi, Emil· Renan, Loyed Harris, and Marybelle Norton who sang Musetta with grace and histrionic taste. Anthony Stivanello was the stage director. A capacity audience cheered the performance and performers.

On Jan. 5 Henriette Michelson, pianist, gave a recital, presented by the University of Miami. She has been re-engaged for an all-Beethoven program.

N. B. T.

ISIDOR ACHRON

Chicago Recital, Orchestra Hall, Nov. 15, 1946

New York, Carnegie Hall, Nov. 20, 1946

"Outstanding qualities of musicianship and artistic authority won a well-deserved success for Isidor Achron, veteran Russian pianist and composer, at Carnegie Hall last night . . . The Glazounov 'Theme and Variations' was colored in a thoughtful and highly agreeable manner . . . A group of Achron's own compositions was presented, his 'Third Sonnet' being accorded a first performance. Rhapsodic in style, honestly reminiscent, but personal and moving, the 'Sonnet' was well received, as were two briefer numbers, his 'Gavotte Satirique'—a pleasant miniature—and a Minuet from his 'Suite Grotesque.' The ensuing Chopin selections were admirably paced and finely shaded in a simple, direct presentation, without pomposity or bettle-browed virtuosity. Tchaikovsky's 'Eugen Onegin' Waltz concluded the program."

—New York Sun, Nov. 21, 1946

"Isidor Achron was the pianist in Orchestra Hall. *His playing of Weinen-Klagen-Sorgen-Zagen of Liszt on a theme by Bach was worth a dozen lectures on method to the piano student.* It had its value to the general listener as an object lesson . . . Mr. Achron gave a wonderfully clear and sympathetic performance of the great Sonata in F Major of Mozart."

—Chicago Daily News, Nov. 18, 1946

"A recital of distinction was played in Carnegie Hall last evening by the pianist and composer Isidor Achron. Mr. Achron's playing throughout the evening was distinguished by elegance and refinement. The pianist revealed superior technical equipment, which was employed tastefully and to good purpose. A highlight of the evening's music was Mr. Achron's playing of the Glazounov Theme and Variations. His delivery of this difficult work was characterized by facility and keen interpretative insight. Mr. Achron played it with bravura, but was not led astray by mere pyrotechnics. His dynamic scale was never out of balance. It was virtuoso playing in a sense, but with virtuosity which was at all times under control. After the intermission Mr. Achron returned to the stage to play three of his own compositions, 'Gavotte Satirique,' the minuet from his 'Suite Grotesque' and his Sonnet No. 3. The latter piece was having its first performance, and proved to be an agreeable novelty in the accepted idiom of Achron."

—New York Post, Nov. 21, 1946

"Isidor Achron played some familiar music in his recital last night at Carnegie Hall, and also some less familiar music, including three of his own works. The 'Gavotte Satirque,' the new Sonnet No. 3 and the minuet from the 'Suite Grotesque' are very agreeable to the ear and well written from the executant's point of view. The atmosphere of the Gavotte is described by its title, while the sonnet had considerable expressive communicativeness . . . Mr. Achron has long been known here as a well versed pianist, and his command of technique was displayed consistently throughout the evening. Interpretatively he gave an impression of knowing what he wanted; his dynamic shading was well controlled and his most outspoken playing not overwrought. He gave a persuasive account of his own music, showing ability to project various moods, and also was a sympathetic interpreter of the Glazounoff work . . . The Chopin nocturne also found the pianist at his best . . . He was warmly applauded by his numerous hearers."

—New York Herald Tribune, Nov. 21, 1946

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WORLD PREMIERE
of Heitor Villa-Lobos' Piano Concerto, given recently in Rio de Janeiro. Ellen Ballon is at the piano with the Municipal Orchestra of that city, conducted by the composer.

HAVANA

HAVANA.—First time performances have characterized recent concerts given by the Philharmonic Orchestra of Havana under the baton of its premanent conductor, Erich Kleiber. Two movements from Symphony in C by Julian Orbón, young Cuban composer, received their premier on a program which brought the initial hearing in this city of Haydn Symphony op. 84 for violin, cello, oboe and bassoon. Of special interest among the premiers was Matthias the Painter of Hindemith; Mr. Kleiber's reading of this work was full of nuance and poetic imagination. Joaquin Nin Culmell's piano concerto in C major with the composer in the solo part was well received by the audience. Guest soloists in other concerts were José Echaniz and Rosita Renard pianists; Mr. Echaniz played Brahms' first piano concerto and Miss Renard the No. 24th in C minor of Mozart. Other works heard on these programs were the first Symphony of Beethoven, the Second of Borodine, the Fourth of Brahms and the New World by Dvorak.

Presented by Pro Arte Musical Society, Carmelina Rosell, Cuban soprano, sang recently to a large audience gathered in the Auditorium of the Association. In the Aria from Cantata No. 4 by J. S. Bach as in music by Mozart, Bishop, Debussy, Ravel and Wintter Watts her clear voice was handled with taste and skill. The final group consisted of songs in Spanish by Gisela Hernandez, Joaquin Nin and Obradors. Miss Rosell was applauded warmly and some extras were added. Luis Borbolla was an able accompanist. H. de B.

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EDINBURGH FESTIVAL TO PRESENT NOTABLE PROGRAMS

By WILLIAM SAUNDERS

Edinburgh, Scotland

The arrangements are now virtually complete for the Edinburgh International Festival of Music and Drama, to be held Aug. 24 to Sept. 13 next. Details of the program follow.

There will be a three weeks' season by the Glyndebourne Opera Company in the King's Theatre, with nine performances each of Verdi's Macbeth and Mozart's The Marriage of Figaro, on alternate evenings. The principal artists engaged for the former are Margherita Grandi (Lady Macbeth), now appearing at the Cambridge Theatre, London; Francesco Valentino (Macbeth) and Owen Brannigan (Banquo). The title role of Figaro will be sung by Italo Tajo, at present with the Chicago Opera Company, and the part of the Countess will be taken by the New York Metropolitan soprano, Eleanor Steber. John Brownlee, also of the Metropolitan, will appear as the Count, and Novotna as Cherubino. The operas will be produced by Carl Ebert, and conducted by George Szell.

Orchestral Events

The Festival will be inaugurated by the Colonne Orchestra of Paris, conducted by Paul Paray, on Aug. 24. During the first week this group will give two other concerts. In the second week, the Hallé Orchestra under John Barbirolli, and the Liverpool Philharmonic, under Malcolm Sargent, will give two concerts each.

The outstanding appearance in this section, however, is that of the Vienna Philharmonic Orchestra, conducted by Bruno Walter. The latter's passage from America to London by air, for the occasion has already been booked. Four performances will be given, in two of which Mahler's Song of the Earth will be done, with Kathleen Ferrier and Peter Pears as soloists. This will be the first appearance in Great Britain of the Vienna Orchestra, since the outbreak of the last War, and also the first time that Bruno Walter, their former regular conductor, will have acted as their conductor since then.

In the last week of the Festival, the Scottish Orchestra conducted by W. Susskind; and the BBC Scottish Orchestra, led by Ian Whyte, will each give one concert. All of these events will take place in the Usher Hall. Throughout the season also, the Jacques Orchestra will give nine morning concerts, at 11 a.m., of Bach Contatas and works by Mozart, in the Freemasons' Hall.

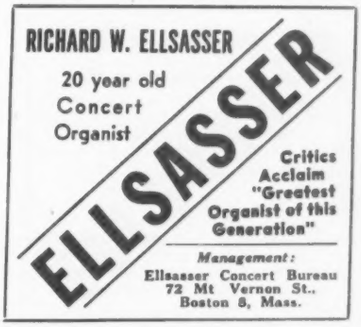
Ballet Schedule

For the first two weeks, the Sadler's Wells Ballet Company will occupy the Empire Theatre, producing Tchaikovsky's The Sleeping Beauty, the principal dancers being Margot Fonteyn and Robert Helpmann.

The Old Vic Theatre Company from London will produce, in the Royal Lyceum Theatre, a play specially written for the festival by the well-known Scottish dramatist James Bridie, and give several performances of a Shakespeare play. In this theatre during the third week, M. Louis Jouvet's Company from the Théatre de l'Athénée, Paris, will appear in a number of classical and modern plays in French.

Finally, but not of least importance, we are to have four 'chamber music concerts by the Schnabel Quartet, and one each by the Isolde Menges and the Calvet Quartets; two Lieder recitals by Lotte Lehmann—a Brahms and a Schubert one—with Bruno Walter as accompanist; a Lieder recital by the Danish tenor Aksel Schiotz (Schubert); and a Song and Spiritual recital by the American Negro bass Todd Duncan.

The American Express, Inc., are official agents for the festival, and all arrangements for travel facilities, tours, accommodation and ticket reservations can be made through them.



ST. LOUIS APPLAUDS BALLET

ST. LOUIS, MO.—For its annual ballet festival, the St. Louis Symphony Society presented Col. DeBasil's original Ballet Russe in four performances accompanied by the entire symphony orchestra, conducted alternately by Mois Slatin and William McDermott. Alicia Markova and Anton Dolin were featured artists heading one of the finest organizations seen here in years. Of special interest was the new ballet Paganini, which was given two showings. Large audiences also reacted enthusiastically to former favorites including Scheherazade, Graduation Ball, Giselle and others.

A Mahler Novelty

The Symphony No. 1 of Gustav Mahler was given its first St. Louis performance by Vladimir Golschmann at the eighth symphony pair, and received a more than cordial welcome for its melodic charm and sustained musical interest. It is the type these audiences seem most interested in,—a succession of easily assimilated tunes. Following Delius' Song of Summer, William Kapell turned in a capital performance of Prokofieff's third piano concerto, giving the interesting opus the requisite amount of verve. His success was complete, necessitating several encores.

Robert Casadesus as soloist the following week gave a flawless performance of the Beethoven "Emperor" Concerto and Mr. Golschmann, accompanying with masterful taste and feeling, also presented the Prometheus overture, Debussy's LaMer, Samuel Barber's Essay for Orchestra, and Strauss' Till Eulenspiegel.

Antheil Symphony Heard

The Symphony No. 4 by George Antheil had its first St. Louis hearing and the composer was present for the occasion. Mr. Golschmann gave it expert treatment, but the net reaction to its biting modernism was of more or less bewilderment,—the polite audience keeping the applause sustained until the author had reached the stage to take his bows.

Zino Fancescatti lavished his superb art in a performance of the Paganini violin Concerto No. 1, that was perfection such as only the truly great ever achieve. The concert opened with thee Act 1 prelude to Lohengrin and closed with Ravel's La Valse, in the playing of which Golschmann has few equals.

O. C.

Piatigorsky and Stewart in Joint Appearances

BALTIMORE. — Gregor Piatigorsky, cellist, and Reginald Stewart, pianist, will give a joint recital at the Peabody Conservatory of Music on March 24 in connection with Baltimore's Festival of Brahms Music. They also will appear at the Library of Congress in Washington on March 21 and 22. Mr. Stewart is conductor of the Baltimore Symphony and director of the Peabody Conservatory.

Giovanni Martinelli to Tour Italy

Giovanni Martinelli is going to Italy in May for the summer to appear in concerts and opera. When he returns in the early fall, he will be heard in concerts in the United States and will give a recital in New York.

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The Guild will have a **Tea at MTNA Convention** at St. Louis, Thursday, February 27.

Ruth Dieffenbacher, Young Artist Diploma Winner, pupil of Mrs. Nelle O. Taylor, adds luster to the name of Wichita, Kansas.

North Carolina Symphony is engaging soloists under 17 for its Children's Concerts this spring. Guild Teachers of N. C. write Children's Concert Division, Box 1111, Chapel Hill, N. C.

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CHICAGO Prominent Visitors

By DOSHA DOWDY

CHICAGO.—Singular among the increased number of music series supported by musicians and laymen in Chicago, is that of the Great Dramatic Moments Series, sponsored by the public relations department of the Chicago Public Library—Edward Elsen, director. Beginning in January with the Overture, and continuing with the Symphony in February, the Tone Poem in March, the Concerto in April and concluding with the Ballet Suite in May, this series (Wednesdays) is designed to give loop workers on their lunch hour a thumb-nail sketch of the great symphonic forms in music.

Symphony Concerts

Opening symphony concerts of the new year have offered several outstanding attractions due to Mr. Defauw's enterprise in program building. Berlioz's Damnation of Faust, heard here for the first time in 34 years, was presented by the orchestra and the Chicago Musical College chorus of 175 voices under Desire Defauw, with Martial Singher, Jennie Tourel and Raoul Jobin as the distinguished and authoritative soloists. Suitable cuts had been made to adapt the concert version to the time allowed for performance, with admirable results. There were parts in which heights of transcendent beauty and dramatic intensity were reached.

The previous Tuesday concert was a memorial to Theodore Thomas and Frederick Stock, and opened with Mr. Stock's transcription of Bach's A Mighty Fortress Is Our God, and Fugue in G Minor, both read with great fidelity to the score. Beethoven's Concerto No. 5 followed, with Rudolph Firkusny as soloist. Mr. Firkusny is one of the most vital and interesting pianists to be heard this season. With talent running high and every medium of expression well cultivated, the pianist was able to give a performance both beautiful and stirring, despite a tendency to let temperament occasionally get away with tempo. Dvorak's New World Symphony composed the latter half of the program.

Busch Is Guest Leader

Fritz Busch made his first appearance as guest conductor of the Chicago Symphony Orchestra at the Tuesday and Thursday-Friday concerts of the week of Jan. 12. Programmed for the first of these were Verdi's Overture to Luisa Miller, the Haydn Symphony in G Major, Wagner's Prelude and Isolde's Love Death from Tristan and Isolde, and Brahms Symphony No. 2. The impeccable taste, virility and eloquence with which each work was interpreted attested Mr. Busch's mastery of the art of conducting. Works comprising the program of the following concerts Jan. 16 and 17 were: Weber's Overture to Oberon; Six German Dances by Mozart (first Chicago performance); Smetana's Symphonic Poem, Blanik; the Schumann Symphony No. 4; and Strauss's Rondo, Till Eulenspiegel's Merry Pranks.

Lehmann in Lieder Recital

Lotte Lehmann and her art of lieder singing cannot be forgotten—any more than one can erase the treasured memory of Claire Dux singing Strauss, for both experiences are imperishable. When Mme. Lehmann presented the first of two all-lieder recitals to be given here this season, she did not evoke cheers and bravos from her audience but rather exalted the imagination, as with beautiful dignity and presence becoming her art, she gave full expression to songs belonging to some of the greatest vocal literature—those of Schubert, Beethoven, Brahms, Wolf and Strauss. The accompaniments of Paul Ulanowsky were complementary to Mme. Lehmann's art.

Piatigorsky in Concert

An occasion exceptionally memorable was that of Gregor Piatigorsky's recital appearance in Orchestra Hall, Jan. 5, where a discriminating audience assembled to hear him in a program of some of the finest repertory for cello—Beethoven's Variations on a Theme from Mozart's Magic Flute; Haydn's Divertimento; Schubert's Introduction, Theme and Variation's, Op. 82, No. 2; and pieces by Chopin and Schumann. Samuel Barber and Lukas Foss were also represented, as was Mr. Piatigorsky himself, with his own hauntingly melodic Syrinx, and his arrangement of Paganini's La Campanella. Mr. Piatigorsky endowed each work with the attributes with which they were conceived. Commanding in stature, and artistry, Mr. Piatigorsky stands an indubitable master of his instrument.

Leon Fleisher at Orchestra Hall

When Leon Fleisher was heard in Orchestra Hall recital Jan. 6, his extraordinary pianistic gifts were as apparent as they had been in his several highly successful appearances with the Chicago Symphony at Ravinia Park, though all of the demands of his concert program were not fully met. The young artist was able to get the utmost from his instrument when dramatic effects or great resonance was called for, but a tone production which was not always reliable resulted in some muffled playing, and often in a lack of singing tone. There was much beauty and great power in Beethoven's Sonata in C Minor ("Pathetique") despite an exaggerated contrast of tempi. In Brahms's Variations on a theme of Handel the pianist was at his best, surmounting every technical difficulty, and playing with deep musical conception. Preceding the closing Chopin group, Mr. Fleisher played Schubert's Sonata in A Major with warm expression and great respect for its musical values.

Bartlett and Robertson Presented

Ethel Bartlett and Rae Robertson, duo-pianists, were presented by the Adult Education Council of Chicago in the fourth concert of the Musical Arts Piano Series at Orchestra Hall, Jan. 7. The artists' highly cultivated gift of ensemble, their taste in musical interpretation, and deftness of execution, enable them to produce two-piano playing at its best. This was heard in Mozart's beautiful sonata in D major, Schubert's Fantasia in F minor, and Chopin's Rondo, with lighter works of Milhaud, Arensky, Arthur Benjamin, Liszt-Kovacs, and a stimulating performance of Paul Bowles' Sonata. The duo gave a generous number of encores.

Saul Dorfman's Recital

Saul Dorfman, pianist, known for his previous successful appearances here both in concert and with orchestras, gave a Kimball Hall recital Jan. 12 to a capacity audience. Keyed to the high speed of his amazing facility, the pianist's playing was sometimes restless. Better balance of emotional expression with his technical equipment, which seems to recognize no difficulties, together with Mr. Dorfman's fine tone production, his integrity and diligence, should place him in an enviable position as piano virtuoso. Two major works—Beethoven Sonata Op. 26, and Schubert's Wanderer Fantasy Op. 115, followed the opening number of the program, the Bach-Joseffy Prelude in E. The latter half, comprised works of Chopin, Debussy, Mana-Zucca, Gershwin, Villa-Lobos, and in conclusion, Liszt's 6th Hungarian Rhapsody. This was given an exciting performance. Mr. Dorfman responded to the enthusiasm of his audience with encores.

Artur Rubinstein Hailed

Artur Rubinstein's artistry was reaffirmed in his concert of Jan. 12. Beautiful phrasing and tonal coloring were much in evidence as sheer technical virtuosity in a program that ranged from the Bach-Busoni Chaconne, through Prokofieff's March from The Love of Three Oranges.

(*Continued on page 58*)

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THEN AND NOW . . .

(Continued from page 16)

ginning to assert itself. There was no Community. Charlie Sink was reigning in Ann Arbor, then as now. Yes, as I look upon these twenty-five years, I am amazed to see the enormous turn over in artistic wares, the tremendous changes in national management methods and the rather static conditions in the local management field. In the field of criticism, there were great critics, Huneker, Fink, Henderson, Parker, Hale, Aldrich. . . . In their place, all I can think of now are Olin Downes, Virgil Thomson, you supply the rest.

At the "Met"

Gatti-Casazza ruled the "Met" with an iron hand. The house was about 99% foreign in personnel. 99% of the orchestra conductors came from foreign lands. There was a great influx of foreign artists. But the country was stirring with native interest, native talent was seeking recognition and opportunities. There was no thought of an inflated cycle of overproduction, of a Wall Street crash, of a world-wide depression, of a Hitler, of a stirring Roosevelt era of New-Dealism, of a wave of Nazism and Fascism, of a world conflagration with beachheads, rockets and blitzkriegs, of an atomic bomb. In the words of Charles Dickens it was "the best possible world," I was a cog in its most eloquent pursuit, music, and I was eager to learn and to grow with it. I returned from this first booking trip somewhat disillusioned about my welcome, but glad to have seen the hinterland and anxious to contribute my mite to music and its apostles, the musicians.

This is not an autobiography. This is merely an attempt to appraise twenty-five years of our musical life, as I have seen it, but as briefly as the editors of Courier can allow me.

Jumping a Generation

Now, let us take a look at what happened in these twenty-five years.

Kreisler is still, I believe, the King of violinists. Rubinstein and Horowitz are vying for the pianistic title. Arrau and Brailowsky are running close seconds. Oh, yes, I know there is a fifth one, but let me shut my eyes to it, if I may. Pinza is the greatest living basso. John Charles Thomas is our greatest baritone. Lily Pons is our finest coloratura. The Wagnerian wing of the opera is somewhat disturbed, but it may soon emerge in full bloom again. The Met is the only real operatic institution in the country with a representation in personnel which is 50% American, at least. And it is in the hands of a gentleman, a fine artist, a sympathetic person, one Eddie Johnson. The Chicago season is neither here nor there. There is an excellent operatic season in San Francisco under the management of another fine gentleman, Gaetano Merola, but it is not independent and it is too short.

The radio has developed from a few isolated stations into four powerful chains and does a great deal to spread music throughout the country. The Met broadcasts and the orchestra hours are fine contributions. A most remarkable resurgence has taken place in the recording field. Excellent recordings of musical masterpieces are being made by a number of companies. The musical movie is in the doldrums. Maybe it should be.

Our finest development has been in the orchestral field. Not only do we have the two or three greatest orchestras in the world, but orchestras have been built throughout the country, the musicians' unions notwithstanding, and I consider this our best stride forward for a real musical life. Civic and Community, under the able leadership of Bottorff and French respectively, have brought and maintained musical events throughout hundreds of cities without any financial headaches, merely by the expedient of enthusiasm and organization.

National Management Changes

And if my colleagues will permit me, I will say a few words about the remarkable change in the field of national management. We may be accused of monopoly or control or what have you, but the development of Columbia and NCAC has had a salutary effect on the ethics, methods and aims of our business. The radio companies are primarily responsible for this development. The government is responsible for its present state. I flatter myself that I have contributed something to our present methods of doing business in this field. I take my hat off to Arthur Judson for his cooperation and far vision. I congratulate Hurok on his acumen and courage in making Ballet a vital part of our musical life.

There is room for everybody. Let us have all the competition we can, in the American style. In spite of the two so-called "monopolies," Charlie Wagner, the "immortal," Colston Leigh, the "exuberant," Jimmy Davidson, the "sphinx," and George Engles, the "diplomat" (who has just come back), all seem to be doing pretty well. Which proves that there is only one monopoly—the American sense of fairness and it applies to music just as it does to Fuller brushes.

Our greatest shortcoming has been in the creative field of music. In twenty-five years we can point to very few examples of supreme additions to our operatic, symphonic or song literature. Why? I am not a musician, let someone else answer this question.

Looking Toward the Future

And in conclusion what can we expect in the next twenty-five years whether any one of us lives to see it or not? I don't know what we can expect, but I do know I would like to see the following:

1. Ten independent great opera houses in this country, each operating on a full season basis.
2. A symphony orchestra in every city of 50,000 population or more, operating on a full seasonal basis.
3. Federal, state and local subsidies to music, similar to the San Francisco plan, just as schools, museums and libraries are subsidized.
4. The extension of the Civic and Community plans.
5. A Federal Department of Fine Arts.
6. A planned exchange of artists and music with other countries, perhaps under the sponsorship of the United Nations.
7. The development of territorial festivals of music, like Salzburg in Europe and Berkshire in this country.
8. The abolition of the musician standbys (Petrillo, take notice!)
9. The production by the movie companies of full-length operas with the best obtainable casts.
10. A national organization of some sort, enlisting the artists, the managers, the unions and all other factors to consult periodically on the best ways to promote our national musical life.

If this ever comes about, I will feel that the twenty-five years I have spent and the years I may yet spend in this field of endeavor have not been in vain.

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Spivakovsky Touring

Tossy Spivakovsky, who began his winter tour as soloist with the Minneapolis Symphony on Jan. 3, was also heard throughout the month in recital in Washington, D. C.; Wilmington, Del.; Springfield; Cedar Rapids; Nashville and Houston; and in February in Chicago; Urbana; Granville; Cleveland; Kalamazoo and Detroit; finishing off with a return engagement as soloist with the Toronto Philharmonic on Feb. 24; in a Toronto recital at Massey Hall on Feb. 25 and again with the Toronto Philharmonic in Hamilton on Feb. 26.

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—Claudia Cassidy, Chicago Tribune

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Chicago

(*Continued from page 56*)

Woman's Symphony Under Bernstein

Leonard Bernstein appeared in the challenging dual role of conductor and soloist in the Woman's Symphony Orchestra concert of Jan. 13. The program included Bach Brandenburg concerto No. 5, in which Caroline Vacha and Evelyn Davis were the capable flute and violin soloists, Beethoven's Concerto for Pianforte No. 1, and Brahms' Symphony No. 1. Mr. Bernstein's great talent is unmistakable; both the orchestral response and his own playing were proof of this, although the latter lacked nuance at times. His musical ability is so outstanding that one wonders why he considers it necessary to employ such extreme exhibitionism in performance.

G. B.

Lily Pons in Recital

Lily Pons was presented in Orchestra Hall recital Jan. 12, as the fifth event of the Zelzer Concert Series. The hall, including the stage, was filled to capacity. The artist's impeccable taste was shown throughout the interesting and comprehensive program, which also gave ample opportunity for vocal pyrotechnics, negotiated with ease and grace. Flutist Frank Versaci, and the distinguished composer-pianist Frank LaForge, were featured assets to the program. Mr. LaForge, at the piano for Miss Pons, was also the arranger of two Rossini songs, and of Alabieff's The Nightingale. Other composers represented, were Caccini, Rachmaninoff, Rimsky-Korsakoff, David, Bachelet, Debussy, Ravel, and Delibes. Miss Pons responded graciously to the audience's demand for encores.

Russian Trio Presented

The Russian Trio, Nina Mesirow-Minchin, director, was presented by the Chicago Chamber Music Society, in the 3rd concert of the series given at the Arts Club, Jan. 8. Beautiful and musicianly performances were given the two works programmed—Sonata A Tre, by Antonio Vivaldi (Casella), and Schubert's Trio, Op. 99, in B flat minor, in which the high standard of performance unfailingly maintained by the Russian Trio, was in evidence.

Rudolph Ganz on Coast

Before leaving for San Francisco, where he conducted the first Young People's Concert of the season, and where he also conducted a three-day piano master class at the Music and Arts Institute, Mr. Ganz conducted the 4th Young People's Concert here, Jan. 7. The program, which featured the gifted young pianist Joan Adler in the Allegro movement of Beethoven's concerto No. 1 in C major, also included works of Wagner, Thomas, Mascagni and Rossini.

Weicher Conducts Civic Orchestra

The Civic Orchestra's first concert of the season was given at Orchestra Hall, Jan. 3, under the capable baton of John Weicher. Bach's Passacaglia and Fugue, C minor; the Tchaikowsky Symphony No. 5; Respighi's Fountains of Rome, and Enesco's Roumanian Rhapsody No. 1, composed the program.

Margaret Freck Brown's Activities

Margaret Freck Brown, pianist-travel lecturer, fulfilled 25 engagements this fall, giving Brazilian, American and Christmas programs in Michigan, Indiana, Illinois, Wisconsin and Florida. In January she began giving her new program, Scenes and Music of the West Indies. These programs are travel-talks, along with which Miss Brown plays some of the representative piano music of the country discussed.

Louis Sudler on Benefit Program

Louis Sudler, together with Militza Korjus, Ruggiero Ricci, and Daniel Ericourt, was heard in benefit concert for the Infantile Paralysis Fund, in the Civic Auditorium, Grand Rapids, Mich., on Jan. 30.

Omega King's Appearances

Recent appearances of Omega King, were those as guest soloist with the Cosmopolitan Community Church Choir, in Matthews' Oratorio, The Star of Bethlehem, and the Christmas Mass, St. Edmunds Episcopal Church, Dec. 24, and 29. Miss King will give a Kimball Hall recital Feb. 9.

Chicago University's Music Series

The opening lecture-concert of the winter quarter Chamber Music Series, sponsored by the University of Chicago's down town college, was given at Kimball Hall Jan. 22, with Scott Goldthwaite lecturing on The Instrument Duo in the time of Bach. Illustrative works played by Dorothy Lane, harpsichordist, and George Sopkin, violinist, were Bach's Three Sonatas for viola da gamba and harpsichord.

Roosevelt College Notes

An all-Brahms program, commemorating the 50th anniversary of Brahms' death was given at the School of Music Jan. 9, by Marion Hall, pianist, and Hans Basserman, violinist, both of the artist faculty. The three sonatas played were those in G major, Op. 78; A major, Op. 100; and D minor, Op. 108.

Oswald Jonas, chairman of the Music Theory dept. will give a lecture Feb. 19, on Schubert, in celebration of the 150th anniversary of his birth.

Mme. Lola d'Ancona, contralto, of opera, concert and radio, has been appointed guest teacher of the artist faculty of the Roosevelt College School of Music.

Senia Greve Presents Artist Student

Holger Sorensen, baritone, and artist student of Senia Greve, was presented in joint recital with Cynthia Hutton, pianist and accompanist, Jan. 14, in Sherwood Recital Hall. Mr. Sorensen disclosed a beautiful voice, and demonstrated his appreciation for style, and talent for singing, in works from Oratorio, German Lieder and Opera. Songs of contemporary American composers were added as encores. Mr. Sorensen gave the 2nd concert of the Kenosha Jr. Woman's Club Artists and Entertainers Series, Kenosha, Ill., Jan. 18.

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Omaha Retailers Sponsor Oratorio

OMAHA, NEBR.—The Tuesday Musical Club brought the Pro Arte String Quartet of the University of Wisconsin for a concert to the Central High School auditorium on its winter concert series. A large audience often recalled the players at the close. An extra number was granted.

The Associated Retailers of Omaha sponsored the presentation of Handel's Messiah, Dr. Noel J. Logan conducting, in Technical High School auditorium. Dr. Logan drew together more than 300 to form the Omaha Choral Union, which sang the choruses. Soloists were Jean Hemingway and Adele Sweet, sopranos; Erna Clanton and Marilee Logan, contraltos; Jack Wright and Waldo Wilson, tenors; William Lugsch and Leroy Maguire, basses. Accompaniments were furnished by an orchestra of 20, with Madge West Black, concertmaster, and Evelyn Smith Swanson at the piano.

D. T.

Thomson Conducts Work In Kansas City

KANSAS CITY, Mo.—Virgil Thomson, composer, conductor and critic, conducted the Kansas City Philharmonic in his own composition The Plough Suite on Jan. 14 and 15 at the invitation of the permanent conductor, Efrem Kurtz.

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LOS ANGELES: Baton Guest

By RICHARD D. SAUNDERS

Musical Courier Bureau
Hollywood, California

The most effective Philharmonic Orchestra concert of the season was presented Jan. 16 in the Philharmonic Auditorium, with Alfred Wallenstein handling the ensemble with surety and finesse.

First hearing of Douglas Moore's Second Symphony, in A major, proved it a genial work whose lyric songfulness was engaging. The first movement was gracefully fluent, the second serene of mood, the third forthright in quality, and the Finale lilting.

Mahler's Das Lied von der Erde was dramatically interpreted. Set Svanholm's firm tenor rang forth ardently, and Eula Beal showed a contralto of lovely timbre, though her enunciation was poor.

For the orchestra's program of Jan. 9, Yehudi Menuhin contributed a broadly elegant performance of Elgar's elegiac B minor Violin Concerto. The orchestra showed to best advantage in Ravel's opulent orchestration of Moussorgsky's Pictures at an Exhibition, but has not yet achieved the requisite delicacy and balance for Schubert's Second (B-flat) Symphony.

Klemperer on Podium

Otto Klemperer conducted the Philharmonic in a special concert for its benefit fund on Jan. 6. It was an all-Russian program, which began cheerfully with the Overture to Glinka's Russian and Ludmilla, and concluded dramatically with Tchaikovsky's Sixth (Pathetique) Symphony.

In between was the first local hearing of Stravinsky's Symphony in Three Movements, which showed a great deal of craftsmanship and ingenious instrumental treatment, but little or no inspiration.

Ballet Theatre Series

The Ballet Theatre opened a series of ten performances in the Philharmonic Auditorium on Jan. 8. Igor Youskevitch, making his first appearance here since his return to civilian life, was warmly applauded at every entrance. He scored equally in the Pas de Deux from The Black Swan, in the title role of Apollo, in Les Sylphides, and as a dignified, athletic Albrecht.

Nora Kaye's warm dancing and interpretative artistry brought her a well deserved ovation as Hagar in Pillar of Fire, and made lovely, seductive effects in Jerome Robbins' clever Interplay. Petite Alicia Alonso danced superbly as Giselle, easily captured feminine honors in Les Sylphides, and showed ample pathos in Michael Kidd's On Stage.

Tommy Rall won special plaudits for his variation in Les Patineurs, Eric Kristen substituted deftly in On Stage for Michael Kidd, and the dancing of John Kriza, Lucia Chase, Shirley Eckl, Diana Adams, Norma Vance and others of the company was thoroughly enjoyable. The company's line and synchrony, under the artistic direction of Antony Tudor, was particularly fine. Max Goberman and Ben Steinberg conducted efficiently.

Szigeti's Recital

Joseph Szigeti drew a fairly good audience to the Philharmonic Auditorium, Jan. 7, and offered it a conventional program played with dry and generally unresonant violin tone, from Corelli's La Folia through the Beethoven Kreutzer Sonata and Debussy, Bach and Stravinsky works. Joseph Levine provided adequate piano accompaniments.

The Mikado Revived

Gilbert and Sullivan's perennial light opera favorite, The Mikado, was given an enjoyable presentation by the Bredenn-Savoy Comic Opera Co. in El Patio Theatre. The small troupe was gaily costumed, delivered lines with notably clear articulation, and made the most of simple staging. Frazer Lister, Marsden Argall, Henri Scanlon, Everett Nygaard, Virginia Blair and Sue Belle Brown headed the cast competently.

Joint Program

Two young artists collaborated enjoyably in a musicale in the Edward Everett Horton residence in Encino on Jan. 12. Harpist Eva Bob Bellamy showed a well placed voice of pleasing lyric timbre, and ability to shade nuances according to the text. Ina Ware Dorner supplied admirably balanced piano support.

Burbank Chorus Heard

John Ellis directed the Burbank Civic Chorus in an effective concert in the Burbank Recreation Hall on Jan. 12, offering Bach, Mozart and Christiansen chorals as well as arrangements of contemporary songs. Soloist was June Presho, pianist, who displayed her competence in Chopin and Brahms selections.

San Franciscans Greet Novelties

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO. — The San Francisco Symphony activities for the past month have been of major importance in the musical whirlpool of a constantly accelerating season. Conductor Pierre Monteux, rising serenely above the transient turmoil of the Art Commission and its blunderings, gave the Brahms Academic Overture a reading of such depth and dignity at the concert of Dec. 21 at the Civic Auditorium that the audience responded with a tremendous ovation. Isaac Stern, San Francisco's own violinist, playing the Brahms Concerto on his magnificent new Guarnerius, rose to fully-matured stature in this opus, Monteux giving that subtle and understanding support which makes him one of the rarest of orchestral accompanists. Stravinsky's Symphony of Psalms (with the Municipal Chorus participating) and the Hallelujah Chorus from Messiah, both conducted by Dr. Hans Leschke, completed this concert.

The regular subscription series of the San Francisco Symphony, Dec. 26, 27 and 28 at the Opera House, Monteux conducting, brought another San Francisco native son, Yehudi Menuhin, as soloist in the Mendelssohn Violin Concerto, a performance of spun-silk clarity and ingratiating finesse. The Franck Symphony received the suave and colorful interpretation so intrinsically identified with Conductor Monteux. Berlioz's overture, Benvenuto Cellini opened the programs. Gracious courtesy was accorded a local composer, Emanuel Leplin (of the orchestra's viola section), who conducted his new work, Comedy, an opus of considerable variety and contemporary appeal.

Magaloff Is Piano Soloist

Programs of the triple series, Jan. 9, 10 and 11, brought two famous firsts: the first appearance here of Nikita Magaloff, pianist, who gave the ever-popular Tschaikowsky B flat minor Concerto a refreshingly crisp, and rhythmically sweeping performance, replete with virtuosity. The second "first" was the hearing of Roger Sessions' Symphony No. 2, a large work built, with the contemporary tools of dissonance and harshness, but soundly observant of musical structure and alive with refreshing effects of unexpected melodic appeal and reverent sentiment. Monteux and his forces had given this composition splendid rehearsals, thus assuring excellent rendition. The Bach Suite in D major opened these programs; the colorful, imagery-packed Pines of Rome (Respighi) closed them.

Grainger in Grieg Concerto

Percy Grainger and the Grieg Concerto have long been familiar drawing cards of San Francisco Symphony program. But a revitalized Grainger and an exciting Grieg were present at the Art Commission Civic Auditorium concert of Jan. 4, resulting in a performance of the Concerto that was amazing in color variety, tonal dynamics and technical skill. Not the least part of this spirited rendition was the flexibly deft contributing accompaniment of the orchestra under Monteux, who also led his forces in able presentations of Mozart's Overture to Don Juan, the Unfinished Symphony of Schubert and the brilliant Dances from the Three-Cornered Hat by De Falla, who recently died in Argentina. Frits Behrens, local composer-conductor, mounted the podium

(Continued on page 60)

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Music critics have been liberal in praise of Gold's work. LEONARD LIEBLING, late editor of the *Musical Courier*, has referred to him as "the most thorough and brilliant musical theorist we have today in America". OLIN DOWNES, musical commentator on *The New York Times*, spoke of his "exceptional zeal and solidity of accomplishment. . . . He is the kind of person to whom one would go for authoritative knowledge and mature opinions on theoretical subjects". Among the many musicians praising his accomplishments are RUDOLPH GANZ, LEOPOLD GODOWSKY, ALFRED HERTZ, and BRUNO WALTER.

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(*Continued from page* 59).

for a hearing of his Rondo Giocoso, a work not particularly outstanding but of clever construction, expertly orchestrated.

An All-Wagner program was presented at the Opera House by the Symphony, Monteux conducting, Sunday afternoon, Jan. 12. Overture to The Flying Dutchman, Prelude and Love Death from Tristan and Isolde, Siegfried's Death and Funeral Music from Götterdämmerung were the orchestral offerings. Adam Knieste, new San Francisco baritone, heard for the first time, sang Wotan's Farewell magnificently, his voice of truly Wagnerian proportions and his musicianship outstanding.

Gainsborough Recitalists

The Gainsborough Foundation presented recently two contest winning programs: Eleanor Hesselberg, cellist, and Arabelle Hong, soprano, at the Marines Memorial Theatre in an ambitious offering of standard repertoire; and an excellent performance of Mozart's Cosi Fan Tutte, in English, directed by Jan Popper, principal parts sung by Lois Hartzell, Beta Popper, Marjorie Dickenson, James Schwabacher, Theodor Uppman and Joel Carter. Jan Popper and Henry Holt provided two-piano accompaniment.

Allison Ralston, soprano and Leonard Ralston, pianist-composer, presented a program of contemporary American music December 21 under the sponsorship of Musical Artists of America, Marjorie Schuler, manager, at the Marines Memorial Theatre. Other appearances of local artists were a Recital of French Songs by Theodor Uppman, baritone, accompanied by Jan Popper, at the Lucien Labaudt Art Gallery, Dec. 23; Dimitri Koovshinoff, talented 16-year-old pianist, in a pretentious program at the Marines Memorial Theatre; The Madrigal Guild, Eileen McCall Washington, director, in a recital of madrigals, lute songs and Christmas Chamber Music; and the excellent rendition of The Messiah at the Opera House by the Unruh Philharmonic Chorus (Dr. David Unruh, director) with soloists Pauline Lindner, Barbara Beatty, Kayton Nesbitt and Henry Shefoff.

Villa-Lobos Premiere

The San Francisco String Quartet, Naoum Blinder, Frank Houser, Ferenc Molnar and Boris Blinder, assisted by Corininne Lacomble, pianist, gave an inspiring program of the Brahms Quartet in C minor and the Brahms Quintet in F minor, Jan. 8 at the Marines Memorial Theatre. On this occasion a first performance here was given II Quarteto Brasileiro of Villa-Lobos, a composition full of Latin American verve and abundant melodic color, played with sparkling spontaneity by the ensemble.

ESTHER COX TODD
(Photo by Gladys Gilbert Studio)

Esther Cox Todd Pens Works

PORTLAND, ORE. — Esther Cox Todd, Oregon composer, who is best known in the East for her teaching materials, is appreciated in her own state for her musical interpretations of the scenic grandeur of the West. Much in demand for her musical lectures, she appeared recently for the Portland Rose Society at the Art Museum, and Neah-kah-nie, Lodge, Nehalem, Ore.

At a musical rendezvous at Neah-kah-nie, guests from many states heard songs, piano solos and string ensembles, with such titles as Larch Mountain Suite, Bead An Indian Moccasin, and The Old Corduroy Road. This last number is dedicated to Alfred Mirovitch, pianist-composer of New York.

Last October Mrs. Todd played her new piano suite, Village Vignettes, for the Monday Musical club at Tillamook, Ore., and the Irvington club in Portland.

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N. Y. Concerts

(*Continued from page 20*)

In the Brandenburg concerto and Beethoven's Eighth, Mr. Stokowski gave a straightforward reading, though he employed a disproportionate number of strings in Bach. In the Love Music from Tristan, a rather independent use of the Wagnerian themes, he held the audience spellbound and also bewitched the orchestra, from which he drew sounds seldom heard from this ensemble. The audience accorded him an extended ovation, in which Stokowski asked the orchestra to take its deserved share.

H. W. L.

Tauber Again

Richard Tauber again sold out the hall with his recital on Jan. 4. In arias by Handel, Thomas, Lalo, and Lieder by Schumann (Dichterliebe) and Richard Strauss and encores by Schubert and Schumann as well as excerpts from operettas he proved again the master-singer who unsurpassably knows how to put over a song. The audience went wild and insisted on encore after encore, doubling the official bill. George Schick again was the perfect accompanist.

H. W. L.

Bernardo Segall Reappears

Bernardo Segall, who was heard in recital Jan. 13, is one of the best of the technicians playing here this season. Commencing his program with a brilliant and expert rendition of ten Preludes from Bach's Well-Tempered Clavichord, the pianist turned his talents towards the Sonata of Liszt. It was beautifully delivered, with impeccable skill and excellent discrimination in the involved passages, and the over-expressive phrases. Mr. Segall then moved to the Ravel Sonatine, of differing texture and nuance, which was played with graceful regard for mood values, and was a high spot of the evening. The moderns were represented by four Cirandas by Villa-Lobos, based on native Brazilian themes; and Scriabin's Fourth Sonata. The reception was warm.

M. C.

Zimbalist Scores in Recital

Bad weather did not prevent a large audience from filling Carnegie Hall on January 14 to listen to Efrem Zimbalist's dignified violin playing; yet the same humid weather tried to interfere with the intonation at the beginning of the program. Cimarosa's concerto in C minor, arranged by Benjamin, preceded the two featured works, Brahms' G major sonata, and Saint-Saens's B minor concerto. The Brahms sonata was projected in a very quiet, lyrical style,—the Adagio movement at an unusually slow tempo,—with a strong emotional restraint, and a not very large volume of tone, which led to frequent overpowering by the piano accompaniment. In the Saint-Saens concerto the artist came more into his own; yet the style in general remained academic and temperate. The second part of the program brought Wagner-Wilhelmj's Siegfried Paraphrase and Zimbalist's own Sarasateana, a suite of five Spanish dances, thus giving the artist an opportunity of demonstrating his brilliant virtuosity. Vladimir Sokoloff was the able assistant at the piano. The warm applause of the audience was acknowledged with several encores.

H. F. K.

Cherkassky Returns to Carnegie

Shura Cherkassky, pianist, gave his first New York recital in several years on Jan. 17. The first portion of the program was devoted to works by Bach-Tausig, Schubert and Chopin. As in former appearances, the pianist again revealed an amazing technique, complete mastery of the keyboard, and a beautiful tone. But musically his interpretations impressed as being too calculated, tending to distort rhythms and melodic flow. This was especially apparent in the Chopin G minor Ballade. The story was quite different in the Prokofieff Third Sonata and Liszt's Hungarian Rhapsody No. 11. Here there was freedom and abandon, with blazing virtuosity coupled to a musicianly approach. Prokofieff's music does not lend itself to a sentimental treatment, and Cherkassky wisely avoided the mannerisms previously in evidence. True, his reading was less objective than the usual interpretation accorded this sonata, but that was all to the good in this instance. And for delicacy in scale passages, for fleet octaves and sheer bravura, the Liszt would be hard to surpass. Many encores were played.

R. K.

Loyonnet's Second

Paul Loyonnet, the French pianist, whose debut at Town Hall this season was greeted enthusiastically by audience and critics, gave his second recital on Jan. 18. In a program consisting of Beethoven's Sonata, Op. 111, Chopin's twenty-four studies, Op. 10 and 25, and compositions by Bach, he held the attention of an audience which thronged the hall for the whole over-long program. On its insistence he had to play many encores.

H. W. L.

Town Hall

Scholz Gives Cello Evening

At his concert of Jan. 3, Cellist Janos Scholz included a first performance of Mark Wessel's Sonata for Cello and Piano. The artist commenced with a well-schooled delivery of the Francoeur Adagio and Allegro and the Beethoven Sonata in A major. Always a musician of exceptionally good taste, Mr. Scholz played with smooth technic and a flowing tone of limpid quality, but he seemed to submerge his customery spontaneity, resulting in less dynamic effects. His style was beautifully suited to the major portion of the Schubert music; the volume range was especially rich in the Adagio but there was a constricted eloquence of the whole. In the Wessel composition the thematic material appeared not extraordinary and the treatment not exceptionally inspirational. Mr. Scholz ended his set list with some charming playing in the Rondo, by Weber-Piatigorsky; Nocturne, Chopin-Piatigorsky; and At the Fountain, by Carl Davidoff. All of which the audience warmly approved. Artur Balsam provided subtle and skillful accompaniments.

M. C.

Louise Bernhardt Scores

A contralto voice of exceptional quality and apparently limitless possibilities was disclosed in the recital given Jan. 4 by Louise Bernhardt. The unimpeded outpouring of sumptuous sound which dominated much of the singing outweighed the occasional flaws in projection. Miss Bernhardt sang expressively. She seemed genuine and sincere in her approach and her interpretations were schooled to the finer points of musicianly taste. We could do with more concerts from an artist of this stature.

The program followed the lines of the customary scheme, listing an opening group of 18th century airs; lieder of Schubert and Brahms; an effective mixed group of French and Argentine Folksongs—these last arranged by Sandoval. More modern German brought some of the lovelier compositions of Marx, Wolff and Strauss, with the concluding selections giving a first performance to Paul Sargent's River Road and to the singer's husband, H. Stanley Hillyer's Lullaby, plus the Celius Dougherty Sonatina, and Hills by La Forge. The singer was accompanied by Coenraad V. Bos.

M. C.

Leah Effenbach in Second Recital

The impression of latent power and consummate technical skill established by pianist Leah Effenbach at her first appearance was confirmed in overflowing measure by the second recital Jan. 4. This young instrumentalist has every requisite gift for becoming one of the truly great performers in the music of her chosen instrument. She showed exceptional brilliance of execution, evident understanding of the composer's meaning and the ability to deliver with a combined clarity and warmth, sensibly controlled within the stylistic boundaries of the works.

The pianist's program offered com-

(*Continued on following page*)

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N. Y. Concerts

(Continued from page 61)

positions ranging from the Chromatic Fantasy and Fugue of Bach and the Beethoven Sonata Appassionata, to the modern idiom of Villa-Lobos and the impressionistic tints of Ravel. During the course of the concert, she also betrayed her liking for the Romantics, the Chopin being exceedingly well-played. There was a touch of the extreme modern in Morton Gould's clever Boogie-Woogie Etude. However, her achievement reached its highest moments in the classic numbers and in the expressive passages of the Chopin. M. C.

Branzell Recital Impresses

Karin Branzell, on Sunday afternoon, Jan. 5, was heard to superb advantage by a crowded house in a recital of German and Scandinavian songs. Her first group, entirely of Grieg, unmistakably set the high standard to which the whole program nobly lived up. Four Religious Songs by Brahms, set to biblical verses and solemnly preoccupied with death, carried on the austerely high purport. And a Schubert group, which included an unforgettably gripping Erlkoenig, with a monumental Tod und das Mädchen as encore, did still more to uphold the loftiness of the program. Sibelius, Lindberg, Alfven and Nordquist consistently rounded out an example of felicitous program-building. The handsome contralto's voice was rich and pliant, her diction impeccable and her emotional control unerring. Paul Ulanowsky was a delight at the piano, much of the effectiveness of the Erlkoenig being due to this thundering of the horse's gallop, though he was equally sympathetic in the lyric moments of the recital. There were flowers, applause, cheers galore. T. P.

Budapest Quartet at New Friends

The New Friends of Music, resuming their concerts on Jan. 5 after the holiday intermission, offered a program of melodious delight. Smetana's string quartet in E minor "From my life" opened the concert; Schumann's Stuecke im Volkston for piano and cello, Op. 102 followed; the climax came with Dvorak's sextet in A, Op. 48. The Budapest quartet (Messrs. Roisman, Ortenberg, Kroyt, and Schneider) was assisted in the sextet by Milton Katims, viola, and Benar Heifetz, cello; the six artists gave a captivating interpretation, full of elan, extremely melodious, of the charming Dvorak work. The Smetana quartet came likewise with an eloquent musical expression. Mr. Heifetz, accompanied by Erich Itor Kahn performed the Schumann pieces with sure musical understanding. Rich applause, well deserved. H. F. K.

Herta Glaz Premieres Songs by Still

Herta Glaz, Metropolitan Opera contralto, did the best singing of her recital, Jan. 5, in a group of Schubert Lieder. Her interpretation of Wehmut proved her intimate knowledge of the composer's style and had great depth of feeling. She also sang the same composer's Die Kraehe, Fruehlingssehnsucht, An die Nachtigall, and Die junge Nonne. In all of these there were moments of beauty and, since Miss Glaz is a good musician, they all were presented effectively.

In a song cycle by William Grant Still, Songs of Separation, of which A Black Pierrot is written in the mood of a spiritual, she was the knowing interpreter of these novelties. With charm and temperament she traversed four Spanish songs by Nin and Canteloube, greatly applauded.

Opening the concert with arias by Marcello, Scarlatti, Monteverdi, Legrenzi and the "Rondo" aria of Sesto from Mozart's Titus, Miss Glaz closed her official program with the Song of Khivria from the Fair of Sorotchinsi by Moussorgsky, but had to satisfy the applause of her big audience with encores. Konrad Wolff was at the piano. H. W. L.

Hortense Monath Plays Brahms

Hortense Monath was at the piano on Jan. 10, playing the Brahms Sonata in F minor, Op. 5, Mozart's Variations on a theme by Gluck, K. 455 "Unser dummer Poebel meint," Debussy's Preludes pour piano and two Chopin numbers. Miss Monath's playing was, as always, deeply thoughtful, projected with full tone although without a great deal of color variety. She was particularly happy in the Brahms, and her Mozart was musicianly, even if not quite of the true spirit of this composer. To hear her is to enjoy clarity of outline and precision of intent, and dignity and good taste. During Miss Monath's absence from the New York concert platform for the last two seasons she has been musical director of the New Friends of Music. D. B.

Fredell Lack in Violin Works by Jacobi

Sure technique, a warm and full tone, and an interpretation imbued with genuine musicianship made the violin recital of Fredell Lack (January 11) a most enjoyable event. Vitali's familiar Chaconne, first on the program, and the following E major sonata by Pergolesi were performed with warm expression and a fine feeling for the style. William Walton's concerto, offered in excellent perfection should better be performed with the original orchestra accompaniment. The Schubert sonata (Duo) in A major, Op. 162, was done with charm and grace. Here, as throughout the program, Artur Balsam added his good share on the piano. A first performance was given to three pieces by Frederick Jacobi, Impressions from the Odyssey; good music, well written for the violin, excellently presented by Miss Lack; the composer shared the applause. The final virtuosic group (Pastorale by Stravinsky-Dushkin; Banjo and Fiddle by William Kroll; Adios Montanas Mias and Habanera by Sarasate) gave the artist a fine opportunity to exhibit brilliant fiddling; Miss Lack lived up to the expectations. Great applause, encores, more applause by the large audience. H. F. K.

De Luca's Second Appearance

Giuseppe de Luca gave his second New York recital on Jan. 11, singing a recitative and aria from Meyerbeer's Dinorah, as well as an unusually interesting program of Italian, French and Spanish songs. The distinguished baritone again impressed his large audience with his exceptional knowledge of vocal style and production and the warmth and sensitivity of his interpretations. Werner Winger played excellent accompaniments. W. A. T.

Camilla Williams' Recital

The Jan. 12 matinee recital of Camilla Williams was of interest to the public

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who had admired her CioCio San with the N. Y. Center Opera. Needless to say, Miss Williams is a valuable addition to the concert roster stage possessing the assets of lovely appearance, ingratiating personality and a gift for evoking a genuine reponse from her hearers. At its best, the soprano's voice has a lustrous quality, capable of thrilling high notes which are tonally warm and vibrant. Purists in style would ask for greater clarity in the florid work and a more definite legato line, as the Mozartian fioritura is not effective when breathily detached according to today's so-called "coloratura" singing. There were also stylistic and tonal details in the Dove Sono aria and in the succeeding Lieder group of Schubert, Brahms and Strauss, in which better phrasing and more correct German diction would have aided in an easier projection by the singer and a more extended range both vocal and interpretative.

An unimportant French group gave way to four excellent songs in English of which the Barber, Sure on this Shining N ght and Dunhill's The Cloths of Heaven were beautifully delivered. Miss Williams quite knocked herself and her audience out with her emotional rendering of City Called Heaven. The young singer frankly wept while "bravos" split the air. After two other fine numbers, the soprano began an extended list of encores including the loudly demanded Un bel di, from Puccini's Butterfly. Fritz Kramer was a pleasing but not impeccable accompanist. M. C.

Schneider and Kirkpatrick at New Friends

The program of the New Friends of Music (Jan. 12) again offered attractive contrasts. Two sonatas for clavier and violin (A major and C minor) by Johann Sebastian Bach were given a lucid and captivating interpretation by Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord; the slow movements especially came with a heartwarming expression. Bartok's third string quartet, translating the composer's anxiety and grief into daring harmonies and sound effects, full of technical difficulties as demoniacal glissandos, was presented by the Guilet Quartet (Messrs. Guilet, Gorodetzky, Brieff, and Laporte). The artists played with elan and devotion; they achieved a distinguished success. The capacity audience greeted all six artists with warm applause. H. F. K.

Gunnar Johansen Impresses

Gunnar Johansen, pianist, on Sunday evening, Jan. 12, led his delighted hearers through a historical review of music from the Fourth Century to the present day, in every instance displaying a sympathetic interpretation of each manner and demonstrating the logical evolution from one idiom to another. The Reger Variations and Fugue on a Theme by Bach, Op. 81, was one of the "meatiest" numbers, while the posthumous Schubert B flat major Sonata was one of the most ethereal. A scholarly Toccata in the Phrygian mode, an arresting Atonal Sonatina and a most dramatic Second Sonata subtitled "Pearl Harbor" (these three his own) completed this comprehensive recital by the distinguished pianist. Mr. Johansen definitely established himself among the important keyboard artists in this recital. T. P.

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Bach Instrumentalists Play at Ellen Osborn Concert

One of the exciting recitals recently heard was that given by Ellen Osborn on Jan. 13. The young soprano not only has an unusually handsome stage appearance and a gift of personality but she also denoted the possession of a voice of voluminous, warm texture which, used well or carelessly, retained a vibrant, soaring tonal quality and definite emotional utterance.

Commencing with three Bach arias from Cantatas 10, 127 and the secular cantata Der Zufriedengestellte Aeolus, Miss Osborn invoked the assistance of instrumental members of the Bach Aria Group. The lovely airs were accompanied by cello, violin, oboe, two recorders and the basic piano, with Sergius Kagen presiding. Six Schubert songs and six Brahms led to the concluding English group. First performances were given to Ann Rutledge, (MS) by Sam Raphling, and to Nocturne, (MS) by Howard Swanson. Under the Harvest Moon, by Naginski; Eight O'Clock, by Clarke; Three Jolly Gentlemen, by Bliss completed the printed list. M. C.

Kneisel String Symphony Heard

On Jan. 4, led by Frank Kneisel, the son of Franz Kneisel, celebrated violinist, and founder of the Kneisel String Quartet, the Kneisel String Symphony presented a program of works by Corelli, Mozart, Bloch, Fauré, and the New York premiere of Hindemith's Theme and Four Variations. The readings under Mr. Kneisel's versatile direction were always true to style and interpretated with genuine feeling. Generally speaking the lyric passages were played smoothly and were well paced. Grant Johannesen, pianist, assisted with a commendable pianistic display. Under Mr. Kneisel's direction, the Kneisel String Symphony performed an interesting concert to which the audience reacted with hearty applause. W. A. T.

Elisabeth Schumann's Lieder

Elisabeth Schumann at her recital on Jan. 14 (matinee) was greeted with an ovation by a big audience which had come in spite of rain and sleet to pay homage to an artist who is a symbol of tradition. The beautiful phrasing, her fine head-tones, the perfect culture of her interpretation and, last but not least, the simplicity with which she produces her kind of vocal chamber music, assisted by the unimitable Leo Rosenek at the piano, won her a well-deserved triumph. With four songs each of Schubert, Schumann, Brahms and Hugo Wolf she offered a program of great attractiveness which had to be prolonged by many encores partly before intermission, partly after the close of the official bill. H. W. L.

Rare Poulenc Songs by Mona Paulee

A Mona Paulee concert has become known as a "glamour" occasion. In many respects the night of Jan. 15 marked another record performance for the young mezzo of the Metropolitan Opera. In beautiful vocal condition and demonstrating her ability to play her flexible scale in very much the same manner as an adept violinist nuances his instrument, Miss Paulee found herself limited only by the lack of dynamic variety in her program. While this was an unusual one in selectivity, there seemed to be a predominating subdued mood and the eliminating of arias from the list, usually a commendable idea, excluded some of the anticipated pyrotechnics of the Paulee voice. Five Chants d'Auvergne, by Jean Canteloube, opened the recital. These were followed by six of the Hugo Wolf lieder which were sung with restrained tonal projection and indifferent diction. The Cinq Poemes, by Francis Poulenc, sung without pause, were delightful small items exhibiting colorful bits of tuneful fancy. These were artistically rendered and were well received. Both Miss Paulee and her audience enjoyed the final songs, which included the exquisite Willow River, by Nordoff; John Sacco's Jab-

(Continued on page 65)

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CINCINNATI HAS AN EXCITING YEAR

By JOSSELYN LISZNIEWSKA FARMER

CINCINNATI.—Cincinnati has had one of its most exciting and varied musical seasons. A brilliant series of guest conductors, Vladimir Golschmann and Efrem Kurtz, Paul Paray, Leonard Bernstein, and Charles Münch, took the podium in the absence of Eugene Goossens, who returned late in November from engagements in Australia and in England. The announcement that Mr. Goossens had been engaged as musical director of the Sydney Symphony Orchestra and director of the New South Wales Conservatorium in Australia caused regret to the many who admire him as a splendid musician and fine conductor. But Cincinnati's loss will be Sydney's gain, and we wish him all success.

When on tour with the orchestra, Mr. Goossens was stricken with pneumonia. Thor Johnson, conductor of the Juilliard School of Music Orchestra, won applause by the competent manner in which he took over the baton, with no rehearsal, at the Chicago concert on Dec. 8. Mr. Johnson was engaged as guest conductor during Mr. Goossens' illness and, shortly after, as already reported in the Musical Courier, his appointment to succeed Mr. Goossens next season was announced.

Johnson, American-born, received his training under some of the greatest names in the world of conducting. He studied in Europe under Felix Weingartner, Bruno Walter, Nicolai Malko, and Herman Abendroth, under Dr. Serge Koussevitzky at the Berkshire Music Center, and has appeared as conductor with many of the major orchestras.

The list of soloists heard thus far this season with the Symphony Orchestra suggests a preference for pianists—Alexander Brailowsky, Oscar Levant, Alec Templeton, and William Kapell—to say nothing of Leonard Bernstein's duo performance as pianist and guest conductor. Patricia Travers and Zino Francescatti, violinists, Salvatore Baccaloni, basso-buffo, Janine Micheau, soprano, and Larry Adler, harmonica virtuoso, complete the list up to the present.

Recital Series Prosper

The Artist Series, under the management of J. H. Thuman, presented Artur Rubinstein in an all-Chopin program, a memorable occasion for the audience that overflowed onto the stage. The Icelandic Singers made their first Cincinnati appearance later in a stirring and picturesque program. Then Cincinnati had an opportunity to be moved anew by the magic of the noblest of artists, Fritz Kreisler. The most recent concert of the series brought Rosario and Antonio, young Spanish dancers, and their ensemble to Cincinnati for the first time. The intricate footwork, eloquent castanets, and sinuous grace of these young dancers easily place them in the first ranks of their art.

Among the artists who contributed to the successful season of the Matinee Musicale are Maryla Jonas, the Polish pianist, who fully justified the enthusiastic acclaim accorded her in New York; Jennie Tourel, noted French-Canadian soprano, who repeated her success of last year; the brilliant young violinist, Werner Gebauer; and Robert Weede, baritone of the Metropolitan, well-known to Cincinnati audiences from his concert and opera appearances here.

Conservatory and College Events

The Cincinnati Conservatory of Music and the College of Music have both had an unusually high enrollment. The return of former service folk was celebrated by the College at an all-veteran concert, "A Program of Thanksgiving." The College of Music Symphony Orchestra has presented several programs under the direction of Walter Heermann; the chorus gave the annual Christmas Musicale under the direction of Elizabeth Medert Taylor.

Nicholas Orloff, distinguished Russian pianist, has conducted one highly successful session of master classes at the College and is expected to return in April for a second five-week session.

Marcian Thalberg, pianist, has returned to the Artist Faculty of the College after an absence of years and is being warmly welcomed by his colleagues and pupils.

The Conservatory is also having an extremely busy season. Upon the sudden death of Dr. John A. Hoffmann, Howard Wentworth Hess, as already reported, was appointed acting director of the school. Mr. Hess has long been known in Cincinnati as an outstanding musician and teacher, and also as the music critic of the Times Star.

Two additions to the vocal department of the artist faculty to be mentioned are Mme. Bianca Saroya and her husband, Dimitri Onofrei. Both have won great success here and abroad in opera and concert.

Robert Goldsand, concert pianist and member of the artist faculty, has given two splendid concerts of classical and modern music. A program of romantic music is still to follow and is being highly anticipated by his many admirers.

The traditional Feast of Christmas Carols was presented under the direction of Sarah Yancey Cline to an audience that overflowed the spacious Hall of Mirrors at the Netherlands Plaza Hotel.

Young Artists' Concerts Launched

A new and most promising venture has been inaugurated by Joseph Little, field representative of the Conservatory, in the form of Young Artists Concerts. These engagements take the talented advanced students to different cities in Ohio and the neighboring states, thus giving them the opportunity to gain valuable experience in concertizing.

A Beethoven Festival is planned for the beginning of March, in commemoration of the 120th anniversary of Beethoven's death.

ANOTHER PHASE OF TONAL ART is explained to Patricia Travers during the violinist's Pacific-Coast-and-back concert schedule.

Patricia Travers to Play in Europe

Patricia Travers, young American violinist, will be presented in Europe for the first time May 21, 1947, making her debut in Paris. While abroad, Miss Travers will appear in a series of recitals in France, England, and Holland.

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N. Y. Concerts

(*Continued from page 63*)

berwock, which was enthusiastically encored; Milne Charnley's pleasant arrangement of Rolling in the Dew and two Spirituals, No More Trouble, by Pinckney and Blunt, having its first New York performance.

Dean Holt provided earnest, sincere accompaniments and won audience favor with his pleasant demeanor. M. C.

Raya Garbousova in Novelties

Raya Garbousova's recital on Jan. 17 was a splendid musical event, and an interesting one too, for there was not only cello playing of magnificent style by an artist imbued with the gift of genuine musicianship, there were also two first performances of attractive compositions: Martinu's Sonata No. 1 for cello and piano, and Lopatnikoff's Variations and Epilogue, Op. 31. The Martinu Sonata's corner movements are impulsive; they frame a brief Andante movement of melodious lyricism; the texture of the sonata is modern, yet not of the intellectual type; the composer has not refrained from showing his feelings.

The Lopatnikoff work, based upon a longing theme, offers variations of different colors and moods, written in a very effective style; a pensive and poetic epilogue concludes the impressive work. Both works are written in a very skillful manner for the cello as well as for the piano; thus Miss Garbousova could display her art in a fascinating fashion. Erich Itor Kahn, on the piano, gave his admirable support throughout. Both composers were present, and shared the applause rightfully.

Placed between the two new compositions was Schubert's Arpeggione sonata in A; here Miss Garbousova exhibited the wealth of her art in delightful style. Also on the program were Beethoven's twelve variations in F major on a theme by Mozart, Op. 66, which opened the evening, and works by Frederic Mompou (Canço i Dansa), Fauré (Papillon), de Falla (Pantomime), and Arensky (Danse capricieuse). Fervent applause from a packed house was acknowledged with encores. H. F. K.

Brazilian Soprano in New York Debut

The debut recital of Vanda Oticica on Jan. 18 introduced another worth-while talent from Latin America to the metropolitan concert area. Warming up with Scarlatti and Bach, in airs admirably suited to lightness of her voice and its clear singing quality, the soprano essayed the nuances of Cesar Franck, Duparo and Ravel and went a little astray in their composer-created wilderness of expressive intentions. The Debussy songs were sung with sympathetic appeal and were tonally effective except in the more intense measures of the Air de Lia. New and unusual were the queer songs ascribed to the folk music of the planet Mars and transcribed for Earthians by Arthur Bossmans. The Sad Song and the Gay Song initiate a hitherto unheard text which bore no resemblance to anything outside of nightmare. That the numbers were notable and extremely effective was due to clever constructional design and the artist's delivery.

Completely at ease and in her best vocal estate in the final group of songs, which were by Villa-Lobos, Guarnieri, Ovale, Brandao, Braga, Mignone, Miss Oiticica confirmed earlier favorable opinions and adequately demonstrated her skill as a recitalist of much promise. Robert Payson Hill played exceptionally fine accompaniments. M. C.

Bert Jahr in Debut

A first New York recital was given on Jan. 5 by Bert Jahr, baritone, with the capable piano support of Samuel Matlowsky. He sang three Verdi arias from Don Carlos, Otello and Traviata, Schubert and Brahms lieder, and a group in English arranged by John Jacob Niles. Mr. Jahr has a pleasing voice and stage presence and a natural flair for presenting a number. Further experience and technical training will increase these qualities. D. B.

Times Hall

Janine Casiez Bows

Janine Casiez gave her first New York recital at Times Hall on Jan. 6, assisted by the Kneisel String Quartet, and with the deft piano accompaniments of her teacher, H. Maurice-Jacquet. Beginning with two arias from Lully's Tésée, she included numbers of Handel, Scarlatti, Berlioz, Georges, Debussy, Fourdrain, Massenet (Air du Miroir from Thais), Hahn, Messager, Aubert, Grieg, R. Strauss, Virgil Thomson, Giannini, Bone and Fenton, Maurice-Jacquet and Hageman. Miss Casiez has a voice which has not reached dramatic soprano stature but gives promise in that direction. Her French songs were especially enjoyable, one of the most noteworthy being La Chevelure, delivered in pure Debussy style. In the Stabat Mater of Virgil Thomson (given with the quartet assisting), she displayed religious feeling and dignity. Among her English songs, the Bone and Fenton offering, Deborah, was a first performance, delivered with spirit, and dramatic effect was to the fore in Snow in Madrid by Maurice-Jacquet. A large audience responded heartily. D. B.

Dramatic Airs by Ingrid Robertson

Ingrid Robertson, soprano, with Edward Hart at the piano, offered a recital of the weightier song and aria repertoire, Jan. 12. The difficult, stately Sommi Dei of Handel, a Paisiello air and Pace, Pace from Verdi's La Forza Del Destino were the opening numbers. Four Brahms Lieder were followed by Dich teure Halle (Tannhäuser). Modern Germany was represented by songs of Strauss, Blech and Marx, Wintter Watts' colorful Stresa, the atmospheric Wind, by Chanler, Clokey's quaint setting of No Lullaby Need Mary Sing and the splendid Serenade by Carpenter completed the printed selections.

With the balance leaning towards brilliant and dramatic music, it seemed that a larger hall would have given Miss Robertson opportunity to demonstrate more advantageously the aspects of a voice undoubtedly of exceptional size and range. At its best, the tonal quality was of sumptuous warmth and the delivery denoted a potential flair for the operatic stage, held in check by instinctive good taste for recital. Edward Hart played his customary expert accompaniments. M. C.

Emanuelina Pizzuto with Chamber Orchestra

A recital was given by Emanuelina Pizzuto Jan. 12. With the expert assistance of a small orchestra ably conducted by Jasche Zayde, the pianist offered a technically superior rendition of F minor Concerto of Bach; Concerto in B flat, Concert-Rondo, Concerto in G by Mozart. Main assets of the youthful artist were digital dexterity, an intelligent grasp of stylistic values, strong rhythmic sense and an engagingly modest stage deportment. It seemed from this hearing that Miss Pizzuto would strengthen her achievement by the use of a more sustained tonal continuity. Her work was crisp and clear but often lacked in a singing quality which would appear to be well within the scope of one so gifted. The orchestral accompaniment was beautifully balanced and held accurately to the indicated desires of conductor and soloist. M. C.

Katya Andy's New York Debut

Katya Andy's first New York recital on Jan. 13 presented the pianist in a program of Bach and Mozart which she had previously given in Chicago. Bach was represented by the Toccata in D, the Partita in E minor, Prelude and Fugue in A minor and the Italian Concerto; Mozart by the Sonata in B flat

(*Continued on page 74*)

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Boston Premieres Strauss Opus

By JULES WOLFFERS

BOSTON.—The first United States performance of Metamorphosen by Richard Strauss received somewhat of a cool reception here when Serge Koussevitzky placed it on the 12th pair of Boston Symphony programs. This, perhaps, was due more to the inscription the composer placed at the end of the work—"In Memoriam! Garmisch, 12 April, 1945"—than to any inherent defect in the music itself. There seemed to be considerable question regarding just who or what Strauss was memorializing.

The music itself offered no surprises. It is the Strauss of ten, twenty, thirty and forty years ago. Given every advantage by a splendid performance, the piece proved cloying after a while. In the writing for 23 solo instruments (10 violins, 5 violas, 5 cellos, 3 basses) Strauss has at least shown ingenuity and skill.

On the same program Martinu's Concerto Grosso for chamber orchestra brought Lukas Foss and Bernard Zighera as assisting pianists in the energetic and interesting work. Again the performance by all parties was flawless. The program closed with a Koussevitzky "tour de force," Harold in Italy, by Berlioz, with Jascha Veissi showing both control and ample tone in the solo viola sections.

Walter on Podium

Bruno Walter opened a two-week stay here at the 13th pair of symphony programs. Making his first visit as guest-conductor since 1923, Mr. Walter aroused enthusiasm by his masterly handling of the Haydn "Oxford" Symphony; the Strauss "Don Juan"; and the Brahms Second Symphony. Obviously leader and players were well pleased with each other and the audience made its pleasure felt in no uncertain terms.

Civic Symphony

The Civic Symphony of Boston, Paul Cherkassky, conductor, opened its 21st season at Jordan Hall with the Andante Teneramente, from Hanson's "Nordic" Symphony; the first New England performance of Concerto for Cello and Orchestra, by Schubert-Cassado; and the Rimsky-Korsakov "Antar" Symphony.

The soloist was Bernard Parronchi, making his first platform appearance in New England. The Concerto is somewhat of a hybrid affair. First composed as a sonata, with piano accompaniment, for that odd instrument, the Arpeggione (a sort of bowed guitar), it was later taken over into the cello repertoire. In making the piece a cello concerto, Cassado took considerable liberties with the original. Cello concerto repertoire being what it is, the work, perhaps, is a not unwelcome addition. Mr. Parronchi played with conviction and emotion. In appearance and manner he somewhat resembles his famous countryman and teacher, Pablo Casals. As for the orchestra, it gave further evidence of Mr. Cherkassky's skilled and able leadership. It is no accident that, in the past two years, some 15 members of the Civic have been drafted into various symphony orchestras. The near-capacity audience was well satisfied with the evening's fare.

Opera Theater Double Bill

Living up to the promise of its debut earlier this season, the New England Opera Theatre presented a twin bill of Puccini's The Cloak, and Menotti's Old Maid and the Thief before packed Jordan Hall audiences. Boris Goldovsky, director of the group, conducted the opening; Felix Wolfes directed a matinee the following day. Opportunity for well-founded evaluation was made a little difficult for this correspondent by a seat which gave one rather more intimacy with orchestra, curtain and backstage proceedings than was altogether comfortable. Still, what we could hear and see seemed to be very good and we'll let it go at that.

Some Recitals

Picking from a crowded recital list, Charles Kullman substituted for Jussi Björling in one of the concerts of the excellent Boston Morning Musicales series. With Stuart Ross at the piano, the American tenor reached a high technical level in a performance that drew warm applause from the capacity Hotel Statler audience.

That wholly exceptional organist, Richard Ellsasser, played brilliantly in a Jordan Hall program. The term "brilliantly" is used advisedly. It is a rare thing to hear the organ played as this 20-year-old does—with power, personality and warmth. His program, besides early music, Bach and Guilmant, also included that impression of sea-sickness Bartok wrote for his own funeral and which Ellsasser played in the middle of the solemn rites, at Bartok's request. The piece is screamingly funny and vulgarly literal, as any sufferer from malde-mer can tell you. St. Peter, being himself a fisherman, probably didn't mind Bartok's parting fillip too much. Mr. Ellsasser ended the printed portion of his list with music transcribed from his own ballet, "Greenwich Village."

At New England Hall, the Duncanbury management presented the pianist Guiomar Novaes in highly-colored but interesting performances of works by Bach, Scarlatti, Beethoven, Chopin, Albeniz, Guarnieri and Phillipp. Miklos Schwalb gave a Jordan Hall recital, under Aaron Richmond direction, which featured the first Boston performance of Tibor Serly's Sonata in Modus Lascivus. The pianist showed to particular advantage in his Debussy, played with skill and understanding.

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I See That

William Steinberg, conductor of the Buffalo Philharmonic, has been re-engaged for the fourth successive year with the San Francisco Opera. In September he will open the season with Verdi's Falstaff; he also will conduct Tristan and Isolde, Parsifal and Don Giovanni.

Nikita Magaloff, Russian pianist, is in America for his first tour. Appearances in January with the San Francisco and Montreal Symphonies will be followed by a recital at Carnegie Hall on Feb. 18.

Valentina Aksarova, soprano, has returned to the United States from London and will resume her concert career here.

Davis Shuman, trombonist, played the Hindemith and Beethoven Horn Sonatas, as well as other works, on Jan. 19 at Lowell, Mass. Vivian Rivkin was the accompanist.

The next festival of the International Society for Contemporary Music will be held in Copenhagen in the coming summer.

When Robert Merrill, baritone of the Metropolitan Opera, heard that the student orchestra of the New Utrecht High School, New York, of which he is an alumnus, was on the verge of suspending recently because of lack of funds for instruments, he offered to give a concert without compensation, the proceeds of which could be used for the purpose. It took place on Jan. 14 in the school auditorium.

Lawrence Langner, co-administrative director of the Theatre Guild, returned recently from a visit to England, where with Theresa Helburn he arranged for a production of Oklahoma! this summer.

Lisa Jouravel, Russian soprano, is now in Shanghai, China, and recently appeared in recital at the Lyceum Theatre there with the Shanghai Municipal Orchestra.

Virginia MacWatters, American soprano, sang the leading role in Massenet's Manon with the Covent Garden Opera in London on Jan. 30.

Eugene Morgan, baritone appeared in leading roles over 20 times with the Salmaggi Opera during the 1946 season. On Jan. 8 he sang Sharpless in the operalogue of Madama Butterfly presented by Carol Longone at the Hotel Pierre.

Siegfried Landau, conductor, lecturer and teacher, has become an American citizen.

Mr. and Mrs. Glauco D'Attili are the parents of a son, Carlo, born in December. The child has a double musical heritage—in piano playing from his father and singing from his mother, the former Maria Robles, soprano.

William Spada directed an opera concert by the Brooklyn Conservatory Opera Group on Jan. 18 at the Brooklyn Museum. It was also broadcast by WNYC.

Agata Borzi, the day before she sang Rosina in Barber of Seville with the Philadelphia La Scala Opera in Washington, was guest of honor at a luncheon given by Mrs. Mitchell Palmer. Among other guests were Mrs. Robert Guggenheim, Mrs. Drew Pearson, Betty Beal and Countess Igor Cassini.

Ralph Leopold gave a piano recital for the West Point Woman's Club at Cullum Hall.

Friedberg Artists to Tour Holland

A number of artists under the Annie Friedberg management have been engaged for a tour of Holland next summer and early fall, 1947.

Thea Dispeker Opens Own Management Offices

Thea Dispeker announces the opening of her own New York offices. Miss Dispeker has left the William Morris Agency to set up her own business. She will retain business relations with the Morris Agency. She will continue to counsel and advise artists in the fields of opera, concert, radio, stage, screen and television, in addition to handling radio package shows. Miss Dispeker will represent, among others, Norman Cordon, Richard Tucker, John Brownlee, Polyna Stoska and Ernest McChesney.

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(Photo by J. Abresch.)

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NEW PUBLICATIONS

The Robert E. Schmitz School of Piano has announced the North American prize for composers and pianists donated by Eleanor Pflugfelder. The purpose of this contest is to stimulate the greatest number of composers and young pianists towards research, creation, discovery and performance of music in the U.S., Canada and Mexico. There is no age limit and while composers must be citizens of the U.S., Canada or Mexico, pianists may be of any nationality. The awards are $1,000 for the best piano composition in a large form lasting at least 15 minutes and $1,000, $300, and $200 for the three best pianists competing. An entrance fee of $10 is required in order to enter the auditions. For information and further bulletins, write to Secretary, North American Prize, 3508 Clay Street, San Francisco 18.

A new annual composition prize has been inaugurated by the Ladies Auxiliary of the Doctors' Orchestra. An award of $150 for an original musical composition for stringed instruments, or small orchestra, by an American composer is offered to residents of New York. Contest dates are from Jan. 15 to June 1, 1947. Mmes. Reuben Steinholz and Gleb Yellin are co-chairmen of the Awards Committee.

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Word has been received from the Union of Soviet Composers that Alexander Mossolov and Lev Knipper have been selected by that group to accept the invitation of the American-Soviet Music Society to compose chamber works based on American folk themes. The two American composers—Burrill Phillips and Quincy Porter—have been chosen to compose works based on Soviet folk themes. . . . The Woods Music Company was recently purchased by the Hopper-Kelly Company of Seattle. Charles Heinz has been retained as manager of the sheet music department and merchandising. That department will continue to operate under the Woods Music name.

Songs My True Love Sings, an album of ballads recently published by Edw. B. Marks Music Corp., is illustrated with Watteau engravings and old English prints. . . . An interesting project planned by the book publishers, Allen, Towne and Heathe, Inc., is the annual Year in American Music. Edited by Julius Bloom, director of the Brooklyn Institute of Arts and Sciences, it promises to be a comprehensive panorama of music in this country during the preceding season. The first issue is set for Oct. 1947. Olin Downes has been signed to write a biography of Chopin to be published in conjunction with the centenary of the composer's death in 1949.

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Scores

ORGAN SONATAS, No. 16 (K. 241), and 17 (K. 263); ADAGIO AND RONDO (K. 617), by Mozart. Score $2.50 and $3, respectively, parts 30c. Music Press, Inc., N. Y.

Last year the Music Press brought out 15 of the Mozart Organ Sonatas, arranged for either organ or piano, strings and other combinations of instruments. These two are published for the first time in a modern, practical edition by permission of Dr. Alfred Einstein, who discovered the autographs of these sonatas in the Leningrad Public Library. Like the others in the series, there is little of an ecclesiastical nature in them. No. 16 is arranged for 2 violins, cello and organ or piano, while No. 17 adds trumpets ad lib. The Adagio and Rondo was originally written for a curious instrument called the glass harmonica. Composed in the last year of Mozart's life, it contains an adagio of the utmost nobility, while the Rondo is one of the composer's most perfect specimens. The arrangement calls for celesta, piano or organ with flute, oboe, viola and cello or string quartet. Since this great music offers few technical problems it should be especially ideal for amateur groups. The works are edited by E. Power Biggs.

Miniature Scores

EBONY CONCERTO, by Igor Stravinsky. Charling Music Corp., sole selling agents, Mayfair Music Corp., N. Y. $1.50.

There has been much talk about the Ebony Concerto ever since its first performance last year. It was written for Woody Herman and his orchestra and performed in Carnegie Hall. Columbia recently recorded it. An examination of the score reveals a sophisticated complexity, perhaps unparalleled in jazz orchestration, although the question may legitimately arise whether this piece is to be construed as jazz. At any rate it exhibits the unquestionable virtuosity of Stravinsky.

CHARACTERS FROM HANS CHRISTIAN ANDERSEN, by Bernard Rogers. Concert Piece for Cello and String Orchestra, by Boris Koutzen. Elkan-Vogel Co., Inc., Philadelphia. $1.50 and $2 respectively.

The Rogers score is an imaginative, delicately written observation on four characters from Andersen. The Shirt Collar, The Rose Tree, The Snow Queen and The Emperor's New Clothes are the pieces in this sketch, and there is an almost Ravelian sheen to the orchestration. Although inspired by fairy tales, that should be no deterrent for enjoyment by adults. A large orchestra, including piano, harp and full percussion battery is used. Koutzen's Concert Piece is a serviceable addition to the growing repertoire of concert works for cello.

OUTLINE OF THINGS TO COME.
Percy Grainger works on a new composition.

A long andante leads into a skilfully constructed Rondo which moves with vigor. The solo writing is fairly difficult in some sections, but on the whole it should not be beyond the capacities of an earnest amateur.

For Clavecin or Piano and Violin

SONATA, by Darius Milhaud. Elkan-Vogel Co., Inc., Philadelphia. $3.

Dedicated to Alexander Schneider and Ralph Kirkpatrick, the eminent violin and harpsichord ensemble, this sonata was probably designed primarily for harpsichord. However, the keyboard writing is full enough to make it perfectly capable of performance on a grand piano. The music is highly melodi-

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ous and typical of Milhaud's clarity of thought and expression. It is in 3 movements—two fast outer ones and a slower middle section. This work is not easy and demands perfect balance between the artists.

For Violin and Piano

ALLEGRO, by J. S. Bach, transcribed by Sigmund Schwartzenstein. Paragon Music Publishers, N. Y. 50c.

This edition does not state the source from which the transcription has been made. The chordal piano accompaniment suggests one of the Organ Toccatas, but there are several harmonies that sound somewhat curious for Bach. The violin here is given figurations that move at a rapid tempo while the piano supplies the basic melody.

For Violin and Piano

ONCE A LADY WAS HERE AND SONG OF AN OLD WOMAN, by Paul Bowles. G. Schirmer, Inc., N. Y. 50c each.

Once a Lady was Here is written in a rhythm that alternates between 4 and 5 beats to the measure. It is a simple song, lyrical in nature, with an excellent poem by Mr. Bowles. Song of an Old Woman is more despairing in mood. It too is simple and unpretentious, skilfully written with a high degree of melodic interest. The words are by Jane Bowles. Both of these songs are suitable for the concert stage.

BARTER, by Lawrence Stevens. Carl Fischer, Inc., N. Y. 50c.

Written for high or medium voice, this is a conventional song of salon type. It is set to a poem by Sara Teasdale, the general gist of which is that life has loveliness to sell.

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INTERPRETATION

Returning to our points of interest to piano teachers—discussion of which was begun in the November issue—we find that the third in order of importance, as listed by teachers throughout the Middle West, East and South, was the subject of Interpretation.

How to improve the interpretation of the beginning, intermediate and more advanced student is a question for serious consideration with every piano teacher.

The meaningless playing of just notes is an astounding result found in too many pupils. While it is true that in many cases the teacher may find that the rendition of correct notes and rhythms has been an accomplishment, it surely does not hold true of the majority of piano pupils.

There is neither reason nor excuse for not having some idea of interpretation from the very first playing; not only should this be so for its own sake, but it in itself will help the pupil to play correctly.

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Interpretation is not something apart from piano playing, but an important part of it as a whole. The two cannot, and should not, at any time be separated.

What is interpretation for the young beginner? Is it not simply having the music say something to the player? Thus, the music should "tell a story" but the story must lie within the world of interests of each pupil's age level. Furthermore, the story-telling alone must not be carried too far, for in itself it will lead to the necessity of every piece having to be a story or programmatic number.

Immediately find out why the music tells such and such a story, and approach it from the musical content. In this way music will soon begin to "say something" to the pupil without having a story title. Such work will lead into the interpretation of pure music with full understanding of why the composer selected a certain key and meter, used a particular rhythmic pattern, phrase lines, forms, touches, dynamic markings, etc.

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If pupils play with little or no interpretation, it can only reflect upon their instruction. Imagination and a sense of curiosity in all ages of performing pupils create sufficient interest for good interpretation, if it has been presented to them in the correct manner.

Interpretation is the natural result of understanding everything on the printed music page, of careful listening and an appreciation of the whole.

Since the very first lessons today begin with melody playing, interpretation is a part of the first lesson. The teacher will soon find that it takes care of itself, and there will be an increasing need for the guidance of artistry in the interpretations.

Average Advancement

What is a safe gauge for knowing whether you are giving a student too much or too little material to cover the required amount for average advancement? E. J., VIRGINIA.

One should not be concerned about meeting the average requirements of assignments until one has found out how the student can work and his capacity for progress. Naturally some pupils can do more work than others, and finding what each pupil can accomplish well is the best measuring-stick.

If a student is doing all he can, whether it is up to the average accomplishment or not, you cannot force his progress. Satisfaction can be found in anything well done, even though the doing has taken longer than the average student should have required. Always keep in mind that a slow-thinking mind cannot be hurried.

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Correlated Recitals

Do you think it wise to try to correlate dancing, or any of the other arts, with the piano recitals to give them more variety and create more interest in the pupils? H. R., WASHINGTON.

There is no reason not to have a program for entertainment consisting of piano solos, dancing, etc., but if you are planning a recital for piano pupils, have it a piano program—with only piano selections. Programs such as one hears in music schools wherein piano, voice and violin pupils are presented on the same program are somewhat different projects from the recitals presented by the private piano teacher. Keep the programs short and the selections varied, and there should be no reason for lack of interest.

Difficult Passages

Do you advocate much heavy, *forte* and slow practice of difficult passages in pieces? Does this not tend to produce in time an unpleasant tone quality? E. M., NEW YORK.

The working out of difficult passages can be done slowly and firmly without getting a too heavy tone. By stressing heavy playing, especially with any but the advanced student, a stiffening of the muscles is often the result. Since the ear must be constantly the guide, it is well to vary the dynamics, playing from loud to soft and vice versa,—both slowly and then faster. Working out difficult passages from repertoire is excellent, but vary the manner in which they are to be practiced so that there will always be vital, concentrated effort in the practice.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

Songs

THERE'S A NEW WORLD A-COMIN', by J. Fred Coots. Subtitled "a narrative spiritual," whatever that is, this is a sturdy, four-in-a-measure song that sings eloquently of the new day on its way, with intolerance banished and all men free. Edward Eager did the lyrics for this production number which is expertly written and abounding in surefire effects. Mills Music, Inc., N. Y.

MY DREAM OF THE SOUTH, by Granville English, 50c. A ballad praising the manifold charms of the South. The old familiar ingredients have been reworked once again and to good effect by the skillful composer and his lyric writer, Eugene West. Chappell & Co., Inc., N. Y.

THE LITTLE TURTLE, by Helen Sherman, 40c. A "cute" encore song, two pages in length. Miss Sherman has made a musicianly setting of Vachel Lindsay's amusing little poem, the end of which telegraphs its message measures before it is reached. To HELEN, by Elliot Griffis, 40c. A poetic, sensitively felt and harmonized setting of the poem by Edgar Allan (misspelt Allen) Poe. The composer has caught much of the poem's color and beauty. IN SILENT COUNTRY-SIDE, by Lewis Lane, 40c. Two pages long, this is a setting of a poem by Louis Untermeyer. Despite its brevity, the song manages to be a trifle episodic and suffers from too many scale-like passages. The Composers Press, Inc., N. Y.

Methods

COORDINATED PIANO METHOD, by Isidor Philipp, $1. This excellent volume, written in collaboration with Louis Sugarman, starts the student at the very beginning and commendably stresses the value of coordination between eye, ear and hand. Ear-training is called for in each lesson and the student is also asked to write the material covered, a good method for establishing it in his consciousness. The instructions are in verse and many of the pieces have simple lyrics by Albert Gamse. Early theoretical material is also gradually introduced with each lesson. The book is quite complete, even to a Certificate of Merit, ready for the teacher to sign, on the final page. Edward B. Marks Music Corp., N. Y.

THE LITTLE KEYBOARD, by Marthe Morhange, $1.25. This volume, in French and English, takes the beginner through his first 16 weeks of piano instruction. Correct hand positions are shown by means of photographs and these are supplemented by the author's explanatory annotations. Technical matter is provided for each week's lesson, along with short pieces. The final pages are given over to all major and minor scales and arpeggios, fingered for both hands. There is a warmly enthusiastic endorsement, in the form of a preface, by Alfred Cortot. Editions Salabert, Paris, France.

For Piano

TEN DIVERSIONS, by Alexandre Tansman, $1.25. These pieces are off the beaten path and will make an immediate appeal to the imaginative student whose fingers are beginning to search for intelligent material. The quieter pieces are attractively harmonized and the volume's contents made for good recital items for the young pianist. Associated Music Publishers, Inc., N. Y.

THE SNOW GOOSE' and APHRODITE, by Percy Faith, 60c each. Mr. Faith, one of radio's long-familiar figures and an orchestral arranger with few equals, now emerges as a composer. As might have been expected, these two of a series of Musical Etchings for Piano are richly harmonized and provide the capable pianist with stunning, showy vehicles for recital use and on the air. The Snow Goose is in 4-4, while Aphrodite, subtitled A Ballet Mood, is an ingratiating waltz, the main section of which calls for considerable *rubato*. Harms, Inc., N. Y.

IMPROMPTU FOR MODERNS, by Eddy Rogers, 60c. A flashy, fully-written showpiece, opening and closing with a *valse lento*. The mid-section is in 4-4. The G flat section contains several glissandos on the black keys. Effective. CAMEO A LA FRANCAISE and A MUSIC BOX FANTASY, by John Frederick Coots, 60c each. Of these two piano novelties, our preference is for the first which settles down, after a fussy, rather tiresome two-page introduction, to a lush, well-written section *alla breve*. Mills Music, Inc., N. Y.

Two Pianos, Four Hands

BOURREE IN C MAJOR and PASSEPIED IN C MAJOR (both from First Orchestral Suite), by Johann Sebastian Bach, 75c each. Eric Steiner's arrangements are easy but well done and students will enjoy them. Schroeder & Gunther, Inc., N. Y.

SIX SONATINAS FOR PIANO, Second Piano Parts by Elizabeth Gest, $1. In this commendable contribution to ensemble literature, Miss Gest's piano parts have been revised and edited by Bernice Frost. Two of the sonatinas are by Haydn (Second in C, Fourth in F); two by Mozart (Second Viennese in A, Fifth Viennese in F); two by Beethoven (Fifth in F, Sixth in G). J. Fischer & Bro., N. Y.

Piano Duets

FOUR PIANO DUETS, by Sarah Coleman Bragdon, 65c. These four very simple pieces—Evening Prayer, Forward March!, Castanet Dance and Song of the Pine Tree—provide worthwhile ensemble material for the beginner. The Arthur P. Schmidt Co., Boston, Mass.

For Violin

SIX LITTLE STUDIES, by Hugo Norden, 75c. This is fine material for the student still in the first position in search of worthwhile studies to develop his expanding technic. The accompaniments are also easy. The Arthur P. Schmidt Co., Boston, Mass.

For Clarinet

SYLVIA, by Oley Speaks, 50c. Designed for the B flat instrument, also Tenor Saxophone, this is an unembellished arrangement by Erik Leidzén of the original, with the soloist carrying the vocal line. G. Schirmer, Inc., N. Y.

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He has been called, "The world's most versatile concert pianist," and Life Magazine refers to him as "The Will Rogers of the Piano." He is a box office natural. It is estimated that concert impresarios will net $125,000 on his concert appearances next year, and once again he will bring vast new audiences to a greater appreciation of good music in America.

Turn to ✔ mark, page 74.

Julius Katchen Playing in Europe

On Jan. 18 Julius Katchen, American pianist, played in Berlin at the Concert and Ball of the Big Four Allied Control Council. He has been invited to appear on Feb. 8 as soloist with the Prague Philharmonic at its Mozart Festival; on Feb. 21 he gives a recital in Paris at the Champs Elysee Theatre; appears as soloist with the Vienna Philharmonic on April 7; and, May 4, plays with the Paris Symphony Orchestra, Otto Klemperer, guest conductor. Mr. Katchen is under contract with Decca Records Co., Ltd., of London for exclusive recordings.

Rosalind Grob Students Heard

CHICAGO.—Students from the voice studio of Rosalind Grob recently presented The Mikado at Hamilton Park. In the fall this operetta was given at the Hirsch High School and, the last week of January, in Oak Lawn, Ill., Beverly Hills, Milwaukee, and at Vaughn General Hospital. Leading roles were taken by alternating singers. As Katisha were Margo Alore, Arlene Breault and Regina Fitzpatrick; as Nanki-Poo, Henry Hiorns and Carl Molnar; as Yum-Yum, Agnes Hiorns, Anne Reilly and Essie MacQuatters. In other roles were Frank White (Ko-Ko), Hugh Reilly (Pish-Tush), Frank Stevenson (Pooh-Bah), James Stevenson (the Mikado), Marion Hansen (Pitti-Sing), Arlene Ellison (Peep-Bo); and the cast also included Elaine Sundberg, Marjorie Phillips, RoseMary Wilson, Anna Lenz, Lucia Tietz, Dorothy Stammer John, Berenice Mathias, Dorothy, Chamberlain, Robert Stevenson, Dean Bangert, Mary Chamberlain, Carole Nelson, Mary Ellis. William Whitaker provided accompaniments. Proceeds from the "sold" performances are divided among the students.

Nevin in Piano Teaching Demonstrations

Mark Nevin, teacher and composer, will give demonstrations of Piano Teaching Material on Feb. 24 in the Denton, Cottier & Daniels Recital Hall, Buffalo; 26, in the headquarters of Schmitt Music Co., Minneapolis; 27, at Lyon & Healy, Chicago. This material is published by Schroeder & Gunther.

WHO'S NEWS . . . In Music Promotion

CHARLES A. SINK and EUGENE ORMANDY

CHARLES A. SINK. Ann Arbor, Mich. President, University Musical Society of University of Michigan, which maintains the Choral Union Concert Series (10 concerts), the Annual May Festival (6 concerts), annual Chamber Music Festival (3 concerts), and several extra concerts each season. Has two hobbies—the non-musical collecting of blue glass dogs; and the tonal avocation of establishing a memorial library of more than 500 volumes, inscribed, autographed and presented to him and Mrs. Sink (the former Alva Gordon) by distinguished musicians of the past 25 or 30 years. Holds that, "All good music is a stabilizer of public and general morale, and tends to stimulate happier lives and better citizenship."

Rossini Opera School Students Heard Widely

Singers who have studied at the Rossini Opera School have been active in 1946-47. Martha Larrimore, contralto, recently returned from singing Azucena in Il Trovatore 24 times with the Charles L. Wagner Opera, has been engaged by the New Orleans Opera for two performances of this opera in March. Jess Walters, baritone, who sang Count Di Luna in the same company, appeared with the New Orleans Opera in two performances of La Boheme, made a concert tour of the west, and is now in London to make his debut at Covent Garden. Helena Bliss, star of the Broadway production Gypsy Lady, has been engaged for the same operetta, opening in London on Feb. 1. Mario Berini, tenor, made his debut with the Metropolitan Opera as Faust and has since sung other roles. Adelaide Bishop, soprano, is in a leading part in the Stone production of Victor Herbert's Sweethearts which opened on Broadway in January.

Singer Leads in Vancouver

VANCOUVER, B. C.—Jacques Singer appeared as guest conductor of the Vancouver Symphony on Jan. 26.

Recital at Cleveland Institute

CLEVELAND. — Marie Simmelink Kraft, mezzo-soprano, gave a recital at the Cleveland Institute of Music, singing numbers by Brahms, Debussy, Ravel, Constant Lambert, Theodore Chanler and Herbert Elwell. Her accompanist was Arthur Loesser.

Jones in New Post

JERSEY CITY, N. J.—J. Randolph Jones, conductor of the Jersey City Philharmonic Orchestra, has been appointed director of music in Jersey City schools.

Dufresne in New Portland Post

PORTLAND, ORE. — Napoleon Dufresne, symphony and choral conductor, has been appointed musical director of the Four Square Church. He also has been made musical director of the Portland Youth for Christ Movement. This movement is nationwide and the Portland audiences average several thousand.

Mr. Dufresne, a graduate of the Brussels Royal Conservatory of Music and a pupil of Eugene Ysaye, conducted in many European cities before coming to America. In 1942 he enlisted in the armed forces and was given the assignment of organizing and directing the 360th A.A.F. Band of 40 players at McClellan Field, Cal. On being mustered out of the service Mr. Dufresne went to Hollywood, where he organized a concert orchestra and toured the country. He also was conductor of the Southern Pacific Symphonic Band, playing at the Hollywood Canteen and the Hollywood USO with Charles Wakefield Cadman and others. Mr. Dufresne received citations from Bette Davis, president of the Hollywood Canteen, and Rexford Bellamy, director of the Hollywood USO. He has made guest appearances with the Long Beach Municipal Band, directed the Southern Pacific Symphonic Band for a United Nations program, and is organizer of the Hollywood Women's Symphony Orchestra.

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in his Carnegie Hall studio. Maestro Pescia's artist-pupils include Dorothy Kirsten, soprano of the Metropolitan Opera, whose roles this season included her first Madam Butterfly; Gabor Garelli, tenor, who has appeared at the Brooklyn Academy of Music; Giulio Gari, tenor, with the New York City Center opera; and George Czaplicki, baritone, whose activities included singing Iago in Verdi's Otello with the San Francisco Opera.

WORLD OF MUSIC MOURNS . . .

DR. RODOLFO JOSETTI, violinist, president and organizer of the Cultura Artistica do Rio de Janeiro, died recently at his home in Copacabana.

MAY G. EVANS, 81, founder and superintendent for 35 years of the Peabody Conservatory Preparatory Department in Baltimore, died on Jan. 12. She was herself a student at the Conservatory under Asgar Hamerik. She and her sister Marion taught children in private classes from 1894 to 1898 before the Conservatory incorporated their school. In 1930, when she retired, it had grown from 300 pupils to 2,246, and was rated one of the finest in the world.

HARVEY ENDERS, composer and choral conductor, died recently in New York. He was a member of the American Society of Authors, Composers and Publishers. His widow survives.

FRANCISCO AGUILAR, Spanish lute player, died on Jan. 17 in Cordova, Argentina. He was a member of the noted Aguilar Lute Quartet which toured the United States several decades ago.

AMY MURRAY, 82, singer of ballads, who lived for some time at New City, N. Y., died at the home of a half-brother in Philadelphia on Jan. 13. She gave ballad concerts in a number of Eastern cities, and in 1900 won first prize at a Scottish National Festival for singing in Gaelic, accompanying herself on an ancient minstrel harp. She was one of the founders of the Washington Square Players, forerunner of the New York Theater Guild. She had written books on ballads and was noted as a gardener.

•

Manhattan School of Music Has Woodwinds Course

A new type of course is being conducted at the Manhattan School of Music by Harold Gomberg, solo oboist of the New York Philharmonic-Symphony. In addition to his woodwind ensemble group, he holds a class in orchestral repertoire for woodwind, brass and percussion students, with intensive training in performance of the major works of the symphonic literature.

A survey this fall showed that former students who received their training at the Manhattan School of Music are now members of nineteen major symphony orchestras throughout the United States.

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N. Y. Concerts

(Continued from page 65)

(Koechel 333) and the Sonata in A (Koechel 331). Miss Andy is a pianist of distinction, worthy of the list she assigned herself. Dignity, purity of outline and scholarly and introspective qualities mark her playing. M. L. S.

Geraldine Smith in Varied List

Geraldine Smith, soprano, gave her second New York recital on Jan. 6. Possessed of an attractive natural voice and a gracious stage presence, the singer made a good impression, although she needs more study before she will be at her peak. Her program was made up of numbers by Handel, Mozart, Schubert, Brahms, Berlioz, Fauré, Massenet, Mana-Zucca, Hart, Cadman and Scottish folk songs. Especially commendable was her singing of Hart's A Fireside Song. The accompanist was Marguerite Mahn-Langer. D. B.

Olga Sapio Presents Pupils

Olga Sapio presented her pupils of early grades in a piano recital at her home. Those appearing were Carolyn Paget, Jean Brown, Peggy Jean Henderson, Anthony Hatcher, William Murck, Anne Faires, Dickson Faires, Edith Gaines, Ruth Gaines, Harry Russell, Vera Piek, Joseph Hall, Patricia Clark, Gary Olsen, Sylvia Deegan, Mary Jane Schult, Ronda de Sola and Carla de Sola.

A later recital brought piano music of the 18th, 19th and 20th centuries, played by the following selected pupils of Mme. Sapio: Frank Clark, Harriet Hall, William Lindorff, Barbara Wheeler, David Eaves, Roberta Clark, Barbara Dexter. Short papers were read by David Eaves (on the classical period), Barbara Wheeler (the romantic period) and Roberta Clark (modern music).

Prizewinner to Be Soloist

PHILADELPHIA.—Eugene Ormandy, conductor and musical director of the Philadelphia Orchestra, has announced the engagement of Gary Graffman, 18-year-old regional winner for the Philadelphia Region in the Rachmaninoff piano fund contest, to appear as soloist with the orchestra in Philadelphia on March 21 and 22.

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TALKING OVER THE SCRIPT

of Purcell's Dido and Aeneas, first full-dress opera to be performed at Syracuse University, N. Y., are from left to right, Priscilla Gillette, senior voice major of the College of Fine Arts, Syracuse University, who played Dido; Warren Schmoll, graduate student majoring in voice, who portrayed Aeneas; Ruth Ives, director of the Opera Workshop and University Opera Company of Syracuse; and Prof. Ernst Bacon, director of the School of Music. (Photos by C. Wesley Webster.)

(Below)

SCENE FROM PURCELL'S OPERA, Dido and Aeneas, as produced at Syracuse University.

SYRACUSE, N. Y.—An opera course has been introduced at Syracuse University this season, taught by Ruth Ives. Miss Ives and Prof. Ernst Bacon, director of the School of Music, have established two operatic groups, the University Opera Company of Syracuse and the Opera Workshop. Recently a full-dress public performance was given of a double bill, Purcell's Dido and Aeneas and Trial by Jury, by Gilbert and Sullivan.

Studio Notes

The Associated Music Teachers League, Rose Raymond, president, met on Jan. 9 at Steinway Concert Hall.

Emilio Osta, pianist, and George Rialise, bass, were the artists at the Jan. 13 "Kellogg Gems" program in the series presented by Lucile Kellogg at the Little Theatre of the YMCA.

The Alcaro Music Studios hold the first of the student auditions on Feb. 9 at the Elizabeth Barrett Browning junior high school in the Bronx. Violin, piano, saxophone, clarinet, trumpet, guitar and accordion players will be heard, as well as singers. The Alcaro Symphonic Accordion Orchestra will rehearse also. This is for correction and improvement for the studio's concert in June. The public is invited.

Ralph Thomas Presents Singers

Ralph Thomas, teacher of voice in Hollywood, presents two student recitals (juvenile and adult) on Feb. 7 and 14 at the Hollywood Memorial Auditorium. Among those appearing in the first (the juvenile program) are Lois Butler, heard many times on the Nelson Eddy broadcast, who has been signed for the lead in a musical picture and recently made an album of Victor Herbert songs for Capitol Records; Jean McLaren, just signed on a seven-year contract with Eddie Cantor; Janet Walker of pictures and radio; Tommy Lee, Donna Shelley, Diana Brown, Dickey Dillon of the movies, Jane Guilford, John Burnett and others. Mr. Thomas has presented 194 recitals, free to the public, besides programs for many clubs. He has taught Deanna Durbin, Carol Deis, Ruth Henry and many others.

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***Louis Biancolli in The New York World-Telegram* says: "The artist's most immediate disclosure was a penetrating insight into most of the works presented. She played confidently, with considerable polish and technical excellence."**

***The New York Herald Tribune* says: "The artist showed technical equipment. Miss Mercur played all the notes with precision and force. She is an able craftsman."**

The Newark (N. J.) Star-Ledger says: "Miss Mercur revealed a competent technique, coupled with an excellent feeling for style and clarity. Performed the Mozart D Minor concerto capably and artistically."

The Adrian (Mich.) Daily Telegram says: "Delighted a capacity audience with her unusual talent." *The Chase (Portales, N. M.) says:* "Displaying tremendous technique and power, Miss Mercur charmed her audience throughout the performance."

The Springfield (Vt.) Reporter says: "An evening of fine music, artistically played, with technical perfection. Miss Mercur left the audience clamoring for more when she finished her fourth encore at the Rotary-sponsored concert. Many felt she had topped any pianist heard here in recent years."

The Claremont (N. H.) Daily Eagle says: "Florence Mercur gave her music a brilliant interpretation and demonstrated the skill which has brought her to the public eye throughout the United States as a top-notch artist. Unusual in her playing was her ability to change the mood of the listeners in a flash from somber to gay, romantic to patriotic in which she demonstrated her technical perfection. It was one of the finest concerts heard here in many years."

The Wichita (Kans.) Eagle says: "Chopin, Brahms, Schumann and Beethoven were interpreted by Florence Mercur with the grace and assurance of an artist."

The Tulsa (Okla.) Tribune says: "A gifted young American pianist whose talents have won for her steadily rising recognition. She possesses a technical fluency that enables her fingers to get over the keys at a considerable speed, and a happy faculty of moulding and shading her tone with subtle effects of color. She played with depth of power and an originality of interpretation in a program of virtuoso stature."

The Tulsa (Okla.) Daily World says: "Ultimate in virtuosity and musicianship."

The Immortal Booth Tarkington said: "The Finest American Woman Pianist Of My Time."

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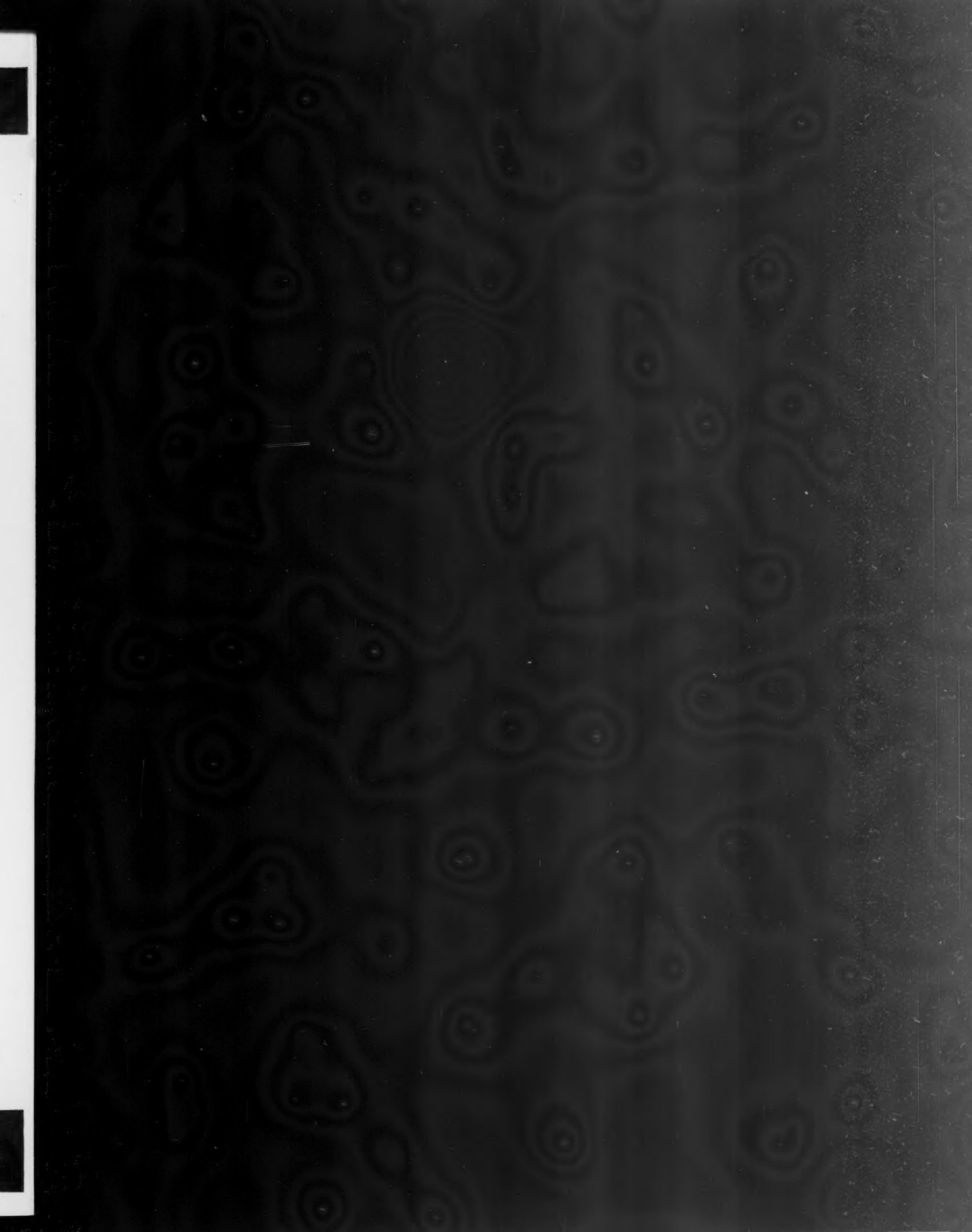
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